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S I N G I N G

BY

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P R E F A C E.

ON inquiring into the causes of the generally admitted and deplored fact that the art of singing has for a long time past shown signs of deterioration, the following questions suggest themselves:—

Are good voices less numerous now than in former years?

Is there any dearth of scientific and practical treatises on the production and training of the voice?

Is there any lack of competent teachers?

I answer that there is no scarcity either of good voices, of excellent printed methods, or of thoroughly capable teachers.

Nevertheless, a highly cultivated and artistic singer is nowadays but rarely found.

What is the cause of this?

I affirm that the principal cause is found in a disposition to *curtail the labour and lessen the time which perfected study absolutely demands.*

While instrumental performers take it as a matter of course that they must laboriously practise for years in order to gain a complete command over the mechanical difficulties of their respective instruments, would-be singers seldom realise the fact that they must endure a training at least as long, careful, and patient in order that the human voice may be used with skill, judgment, and artistic effect.

To attain this result it is necessary that both professor and student should make up their minds to begin at the beginning, and thoroughly to master each of the difficulties which successively present themselves in a systematic course of study.

The simple, fundamental principles of the only true art of emitting and fixing the voice in singing are most difficult both to teach and to acquire; but they are vitally important, because to neglect them at the outset is necessarily to impair the beauty, purity, and resonance of the vocal tones.

These primary rules I shall endeavour to explain in concise and intelligible language, purposely avoiding the use of diagrams and of technical expressions which would require special scientific knowledge on the part of the reader, and be, moreover, incompatible with the modest aims and proportions of a primer.

All who are competent to teach the art of producing the voice must necessarily have an exact knowledge of the anatomy and physiology of the vocal organs; but such knowledge is not indispensable to the vocalist. To those who may desire to study the scientific side of the subject more profoundly, I recommend a careful perusal of the "*Anatomical Description of the Vocal Organs*," by Dr. Louis Mandl, of Paris, a translation of which, by his courteous permission, will be found in the Appendix.

Here my object is simply to lay down a clearly defined system of practice, such as will help to overcome the mechanical difficulties of voice-production and management.

I shall address the student in the plain and practical style which long experience has taught me to adopt with my pupils, and I trust that the title of this little book will be sufficient to absolve me from the need of offering an apology for the simplicity of its language.

At the same time, it must be distinctly understood that no written theories on singing can presume to take the place of oral tuition.

ALBERTO RANDEGGER.

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The Rudiments of Music are not given in this work, as the Student is presumed to have made himself familiar with them before commencing the study of singing.

(See "Rudiments of Music" Primer: W. H. CUMMINGS.)

SINGING.

INTRODUCTORY REMARKS.

THE art of singing involves *two* distinct branches of study, the *technical* and the *aesthetic*; the mechanism, healthy production, employment, and development of the voice coming under the first head, while to the second belongs taste, or feeling for the beautiful associated with the simultaneous delivery of song and words.

No one, however physically and intellectually gifted by nature, can hope to become a perfect singer should the "technical" branch of study be omitted or neglected, or the "*aesthetic*"—in consideration of its greater attraction—prematurely adopted.

Many people wrongly suppose that a fine, powerful voice is the only qualification needed to form a good singer; while others, just as erroneously, believe that high mental attainments and a thorough knowledge of music are in themselves sufficient.

The mere possession of a musical instrument does not imply any ability to perform upon it, and no amount of literary or musical education can, in the absence of practice, qualify the student to conquer its mechanical difficulties.

Notwithstanding the natural faculty which enables every individual to exercise a partial control over the voice, its cultivation, so as to acquire a perfect mastery over the production and management of sound in singing is a study infinitely more laborious than that needed to surmount the technical difficulties of any manufactured musical instrument whatever.

An instrument being a tangible and visible object, the senses of touch and sight help the performer while practising; the mechanism of the vocal organs, on the contrary, being intangible and invisible to singers (although not insensible to them) when engaged in the production of sound, the only guide upon which they can safely rely is that *inner consciousness*, which enables the mind to anticipate and direct our actions.

To this "*inner consciousness*" the strictest attention of all students of singing should be directed in the beginning.

Those who, while singing, trust for guidance to the ear only, should be reminded that the ear, perceiving the sound *after* its production, is merely able to judge of its *effect*, but cannot possibly influence its *cause*.

X To direct, fix, and control the sound before and during its emission, it is indispensable that the singer should exercise forethought, deliberation, and mental energy—attributes which are perhaps of even greater importance than physical strength.

A conscientious singer, however, finds ample reward for the arduous work required by the thorough cultivation of the voice, in the power of emotional expression which the human voice possesses in a degree far beyond all other musical instruments.

Nevertheless, the most complete command over technical resources will scarcely suffice to form a perfect and *aesthetic* artist, without the aid of a keen, sympathetic, and cultivated musical organisation, a quick perception, a sensitive and poetic temperament, and a refined and educated mind.

ATTRIBUTES OF MUSICAL SOUND.

Musical sound is recognised by the combination of the four following essential and distinct attributes: *volume, pitch, quality, and duration*; that is to say, a sound is either *loud or soft—high or low—bright or sombre—long or short*.

The power of the human voice over these attributes varies in individuals:—

- (1) According to the size and strength of the muscles connected with the vibrating organs of sound;
- (2) According to the shape and size of the throat and windpipe, and to their power of expansion and contraction;
- (3) According to the shape and size of the various organs of the mouth, consisting of the arch of the palate, the jaws, the tongue, the teeth, the lips, and the nasal cavities, all of which modify the sound more or less during its passage through the mouth; and
- (4) According to the strength and capability of expansion possessed by the lungs.

These physical capabilities not being equally bestowed, it is impossible to lay down a fixed and unalterable system of tuition for all students of singing.

It often occurs that difficulties almost insurmountable to one singer are comparative trifles to another, and therefore, except in the case of such general elementary rules as must be observed by all, the selection of the method best suited to the individuality of each student must be left to the experienced teacher.

THE HUMAN VOICE.

The impelling or motive power of sound in the human voice is a condensed column of air, expelled from the lungs, through the windpipe, and forcibly acting upon the vocal apparatus, consisting of the vibrating organs placed inside and above that projection in the lower part of the throat commonly known as "Adam's apple." *

Every sound—loud or soft, high or low, bright or sombre, long or short—is produced by the same means,—a condensed column of air expelled from the lungs,—and generated in the same place—where the vibrating organs are situated in the throat.

The windpipe, and numerous smaller tubes diverging from it, convey to and from the lungs the air requisite for the production of sound, the lungs themselves performing the same office as the bellows in the organ or harmonium.

The impelling or motive power of sound in the human voice being *a condensed column of air*, it follows that the fundamental law which principally regulates the healthy production of the voice is *the skilful management of the breath*.

A careful study of the chapter which further on treats of this important matter is urgently recommended, for BREATHING WELL is the foundation of the true art of singing.

CLASSIFICATION OF HUMAN VOICES.

Human voices are of two kinds: male and female.

Each kind is divided into three classes, and each class is distinguished by special qualities.

The three classes of male voices are called: *bass, baritone, and tenor*; and those of the female are known as *contralto, mezzo-soprano, and soprano* (or treble).

The voices of children belong also to these latter classes.

EXTENT OF VOICES.

Every voice has three degrees of sound: the *deep*, the *middle*, and the *high*.

The range of sounds capable of being produced by a voice is called its *compass*, but in classifying an untutored voice it is not always safe to depend entirely on the extent of its compass.

To determine the real character of a voice, its natural *timbre* or quality, and its general capabilities, must be first analysed and ascertained, so as not to impair its development by a wrong treatment.

* For the anatomical description of these organs, and their respective functions in the formation of the voice, I again refer the reader to the Appendix by Dr. Louis Mandl.

COMPASS OF MALE VOICES.

THE BASS VOICE.

A musical staff with a bass clef. The notes are labeled from bottom to top as: bass C, bass D, bass E, bass F, bass G, bass A, bass B, bass C. Brackets above the staff group them into three sections: 'Exceptional.' (bass C), 'Rarely sonorous enough.' (bass D, bass E), and 'Usual compass.' (bass F, bass G). Brackets below the staff group them into two sections: 'From' (bass C, bass D, bass E) and 'to' (bass F, bass G, bass A). The section 'Usual compass.' spans from bass F to bass G. The section 'Exceptional.' spans from bass C to bass G. The section 'Rarely sonorous enough.' spans from bass D to bass G.

The bass is the deepest, fullest, and most powerful among human voices, but in the majority of cases it is deficient in flexibility and wanting in softness.

THE BARITONE VOICE.

A musical staff with a bass clef. The notes are labeled from bottom to top as: bass C, bass D, bass E, bass F, bass G, bass A, bass B, bass C. Brackets above the staff group them into three sections: 'Rarely sonorous enough.' (bass C, bass D, bass E), 'Usual compass.' (bass F, bass G), and 'Exceptional.' (bass A, bass B, bass C). Brackets below the staff group them into two sections: 'From' (bass C, bass D, bass E) and 'to' (bass F, bass G, bass A). The section 'Usual compass.' spans from bass F to bass G. The section 'Exceptional.' spans from bass A to bass C. The section 'Rarely sonorous enough.' spans from bass C to bass G.

The *baritone* is the intermediate voice between the *tenore robusto* and the *bass*, and shares some of the qualities of both.

In compass it is two or three notes lower than the *tenore robusto*, and two or three notes higher than the *bass*.

In volume of tone it is superior to the first and inferior to the second, but its greater capability of modulation renders it more mellow and flexible than either.

THE TENOR VOICE.

A musical staff with a treble clef. The notes are labeled from bottom to top as: soprano C, soprano D, soprano E, soprano F, soprano G, soprano A, soprano B, soprano C. Brackets above the staff group them into three sections: '8ve. lower.' (soprano C, soprano D, soprano E), 'Rarely sonorous enough.' (soprano F, soprano G, soprano A), and 'Usual compass.' (soprano B, soprano C). Brackets below the staff group them into two sections: 'From' (soprano C, soprano D, soprano E) and 'to' (soprano B, soprano C, soprano A). The section 'Usual compass.' spans from soprano B to soprano C. The section 'Exceptional.' spans from soprano A to soprano C. The section 'Rarely sonorous enough.' spans from soprano F to soprano C.

Tenor voices are of two kinds, materially differing in quality and capability: the *tenore robusto* (robust tenor) and the *tenore leggiero* (light tenor).

The first is round, full, and sonorous throughout its compass, and conjoined with muscular power capable of expanding and sustaining the sound with force and steadiness, and of declaiming with energy and vigour.

The voice of the *tenore leggiero* is light, and has a more silvery quality of tone, with less sustaining power. It is altogether of a more delicate organisation than the *tenore robusto*, but is distinguished by greater flexibility brilliancy, and facility in uttering words with ease and smoothness.

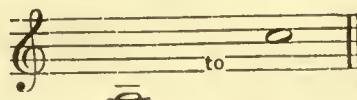
* The real pitch of the notes written above in the treble clef, when sung by a tenor voice, correspond to the octave lower, commencing with the C in the bass clef . The tenor clef, representing the actual sound of the notes written above, is this:—

A musical staff with a treble clef. The notes are labeled from bottom to top as: soprano C, soprano D, soprano E, soprano F, soprano G, soprano A, soprano B, soprano C. Brackets above the staff group them into three sections: '8ve. lower.' (soprano C, soprano D, soprano E), 'Rarely sonorous enough.' (soprano F, soprano G, soprano A), and 'Usual compass.' (soprano B, soprano C). Brackets below the staff group them into two sections: 'From' (soprano C, soprano D, soprano E) and 'to' (soprano B, soprano C, soprano A). The section 'Usual compass.' spans from soprano B to soprano C. The section 'Exceptional.' spans from soprano A to soprano C. The section 'Rarely sonorous enough.' spans from soprano F to soprano C.

This clef, however, not now being generally known, it is expedient, for the sake of facilitating the reading of tenor music, to adopt the treble clef, simply placing before it the words "octave lower," thus:— TENOR. 8ve. lower.

ALTO, OR COUNTER-TENOR.

An additional class of male voice, called *Alto*, or *Counter-tenor*, is recognised in England, ranging usually from

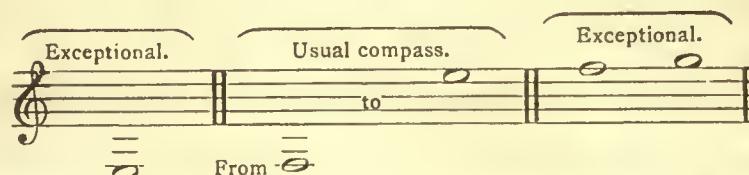


and employed principally in singing the highest part in glees for male voices, and the contralto part in anthems and Church music.

It is, however, an artificial and not a natural voice, and the study of its peculiarities does not come within the scope of this primer.

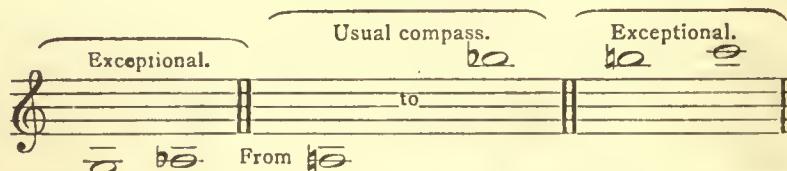
FEMALE VOICES.

THE CONTRALTO VOICE.



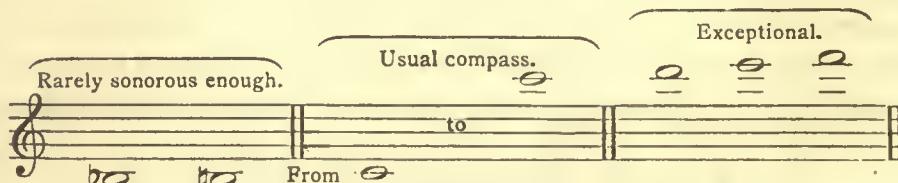
The contralto is the deepest, fullest, and strongest among female voices, but is, like the bass voice, deficient in flexibility, though much more capable of modulation and tender expression.

THE MEZZO-SOPRANO VOICE.



The mezzo-soprano occupies among female voices the position which the baritone holds among male voices, sharing in some degree the qualifications of both the *contralto* and the *soprano drammatico*. The characteristics of the mezzo-soprano voice are a peculiar fulness, mellowness, and roundness, combined generally with a considerable aptitude for flexibility.

THE SOPRANO OR TREBLE VOICE.



The soprano voice, like the tenor, is of two kinds: the *soprano drammatico* (dramatic soprano) and the *soprano leggiero* (light soprano); and their nature and capability correspond almost exactly with those of the *tenore robusto* and the *tenore leggiero* already described.

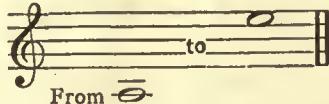
VOICES OF CHILDREN.

The voices of children (male and female) belong, as already stated, to the soprano and contralto classes.

The compass of the soprano is generally



and that of the contralto ranges



Soprano voices in children ought not to be used above  unless Nature allows the higher notes to be emitted without the slightest effort.

When a youth is approaching manhood the voice undergoes a very great, and sometimes even a total change; for it is not infrequent that a boy having had a soprano voice becomes in manhood a bass or baritone, while another who possessed a contralto voice is transformed into a tenor.

The voices of girls, on the contrary, are not subject to any radical change at the period of development; but they gain in strength, compass, and sonority, while generally retaining their primitive character.

It is most important to exercise great judgment and precaution in training children's voices for singing, never allowing them to strain their delicate vocal organs, and in every case suspending altogether the practice of singing during the critical time of change from childhood to adolescence.

ON RESONANCE CONNECTED WITH THE REGISTERS OF THE VOICE.

Every musical instrument is provided with a resonance apparatus for the purpose of reinforcing the sound by sympathetic reflection.

For instance, the piece of thin wood placed under the strings of a pianoforte throughout its length and breadth is called the "sounding-board," and its object is to throw back with increased intensity the sound produced by the vibration of the strings. The thin wooden frame of all other stringed instruments acts as their "resonance chamber" precisely on the same principle. Again, the "bell" affixed to the end of the tube of a trumpet serves to increase the intensity of the sound produced by the condensed column of air blown into the instrument. Many other examples could be cited to illustrate the theory, but enough that some device to give resonance to the sound is a feature in every musical instrument.

In the human voice the equivalent to the "sounding-board" is discovered in the concave surfaces of the cavities of the chest, mouth, and head.

The notion that certain sounds come *from* the chest or *from* the head must be rejected as absurd.

The sound is never originated in the chest or head, for, as already explained, every sound of the human voice is *produced by the same means*, and *generated in the same place*.

The shape and action of the vocal organs, however, vary according to the pitch of the sound; and in conformity with the different shape which the vocal organs assume—their different actions, the greater or less pressure of, and the direction given to, the vibrating column of air—the singer experiences peculiar physical sensations, as if the sound were actually generated in the chest, mouth, or head, while in fact these cavities only act respectively as the "resonance apparatus" of the voice.

The distinctive character assumed by the voice, according to the particular action of the vocal organs and the particular cavity employed as its "resonance chamber," constitutes what is commonly called "register."

The registers, like their corresponding resonance chambers, are three in number, viz. :—

- (1) The chest register—reflecting the voice in the lower or upper parts of the chest.
- (2) The medium register—reflecting the voice in the lower or upper parts of the mouth.
- (3) The head register—reflecting the voice in the upper part of the head.

Each register comprises a series of consecutive sounds of the same nature and quality.

ON THE PHYSICAL SENSATIONS EXPERIENCED BY THE SINGER IN THE EMPLOYMENT OF THE DIFFERENT REGISTERS.*

THE CHEST REGISTER.

The chest register comprises two series of tones.

To the first series belong the deepest and strongest tones, when the windpipe and the throat are well expanded, and the large column of air expelled from the lungs causes a full vibration of the vocal organs.

The singer then experiences a sensation as if the sound actually emanated from the lowest part of the lungs and the whole of the chest took an active part in the production of the voice.

In emitting the second series of tones in the chest register, when only a portion of the vocal organ is set into full vibration, the sensation is as if the sound came from the upper part of the chest.

THE MEDIUM REGISTER.†

This register also comprises two series of tones.

The sensation experienced by the singer in emitting the tones of the first series is as if the sound came from the throat, fixing itself in the lower part of the mouth.

In singing the tones of the second series the sensation in the throat disappears altogether, and the feeling is as if the tones were produced in the upper part of the mouth, ringing in the front part of the palate and towards the forehead.

THE HEAD REGISTER.

In singing the high tones belonging to the head register, when the vocal apparatus is contracted and partially closed, the sensation is as if the sound originated in the highest part of the back of the head.

REGISTERS USED BY THE DIFFERENT VOICES.

In female voices generally, the vocal organs have five different actions, and consequently sopranis, mezzosopranis, and contralti experience all the various physical sensations corresponding to the registers described above.

In male voices the lower registers only are mostly used, being more appropriate and natural to their larger and stronger vocal organs.

The head register is only used by male voices in very rare and exceptional cases, as the result is seldom satisfactory.

To acquire a distinct, definite, and accurate knowledge of the real nature of the registers, it is imperative that every student of singing, at the commencement of the cultivation of the voice, should pay particular attention to the various physical sensations experienced in producing the tones of the different registers. By so doing it will also be easier to overcome the difficulties of the transition from one register to another.

The prevalent imperfect notions of the true character of the registers, the incorrect treatment of their transitions, and the consequent strain upon the vocal organs caused by the unnatural forcing upwards of any of the registers, are the most serious impediments, not only to the healthy development of the voice, but also to the preservation of its freshness and beauty.

* These theories have been scientifically established, and are chiefly taken from Emma Seiler's work, "The Voice in Singing."

+ The Medium register is called in several treatises on singing, FALSETTO. The meaning of the word "falsetto," however, implies notes produced above the natural compass of the voice. The middle part of the voice certainly does not belong to such a category, and therefore the word "medium" is, in my opinion, best adapted to express the real nature of this register.

EXTENT OF THE VARIOUS REGISTERS IN THE DIFFERENT VOICES.

FEMALE VOICES.

CHEST REGISTER.

FIRST SERIES.

Soprano.

Mezzo-Soprano.

Contralto.

SECOND SERIES.

Soprano,
Mezzo-Soprano
and Contralto.

MEDIUM REGISTER.

FIRST SERIES.

Soprano,
Mezzo-Soprano
and Contralto.

SECOND SERIES.

Soprano,
Mezzo-Soprano
and Contralto.

HEAD REGISTER.

Soprano.

Exceptional.

Mezzo-Soprano.

Exceptional.

Contralto.

Exceptional.

MALE VOICES.

Tenor (8ve. lower).

First series of Chest register.

Second series of Chest register.

Exceptional.

Baritone.

First series of Chest register.

Second series of Chest register.

Exceptional.

Exceptional.

BASS.

First series of Chest register.

Second series of Chest register.

Exceptional.

Exceptional.

The series of sounds above  8ve. lower, in Tenor voices,

" " "  in Baritone voices,

" " "  in Bass voices,

is also called the "*mixed voice*" ("voce mista"); the method of its production being to a certain extent similar to that employed for the second series of the Medium register in female voices.

The cavity of the mouth, in these notes, must be completely filled with the voice, which, energetically directed towards the arch of the palate, will rebound from it, rendering the sound full and sonorous.

ON RESPIRATION.

The lesson which must precede all others, and to which both teacher and student of singing must alike devote the greatest attention, is the method of taking breath, or, in other words, *the art of respiration*.

Easy as the art of respiration may appear in theory, it is actually a most difficult one in practice.

All the mental power of control, all the energy of the will, all the inner consciousness of the student, must be at first entirely engaged in learning—

(1) How to fill the lungs with air,

And (2) how to acquire a perfect and complete restraining influence on the air when once it has entered the lungs, so as to regulate its emission.

The first of these processes is called *inspiration*, the second *expiration*, and both together constitute *respiration*. The exercise of respiration may be practised at first without uttering any sound whatever, treating it simply as *gymnastics of the respiratory organs*.

THE ACT OF INSPIRATION.

✓ Standing with the body in an upright position,

✓ The head erect,

The chest well expanded,

✓ And the shoulders kept downward and backward in an easy attitude.

The air must be received into the lungs through the mouth, which must be slightly opened so as to prevent it from entering through the nostrils.

This act of inspiration should be performed *slowly* and *silently*, *calmly*, *gradually*, *evenly*, and *without any effort or interruption*, until the lungs are quite filled with air, and the chest, ribs (and in males the abdomen also), completely expanded.

The act of inspiration, performed in the manner just described, constitutes a *complete inflation* or *full breath*.

The quick and slight inspiration which supplies the lungs with only a small quantity of air is called **A HALF BREATH**.

THE ACT OF EXPIRATION.

When a "full breath" has been taken, the chest, ribs (and in males the abdomen also), must be kept expanded and the breath held for a few seconds.

Then the most determined will must be enforced in order to resist the natural tendency of the air to escape.

No portion, however small, of air thus imprisoned in the lungs should leave them uncontrolled by the will during the act of expiration.

Keeping the body, the head, the chest, the shoulders, and the mouth exactly in the same position as they were during inspiration, the air, regulated by the will, must be emitted from the lungs in the slow, silent, calm, gradual, even, and uninterrupted manner of its inhalation.

The strict observance of this method of expiration is of paramount importance, as on the ability to economise the air during its emission from the lungs, the steadiness, strength, flexibility, and sustaining power of the voice principally depend.

The daily practice of respiration, with diligent care, and according to the foregoing rules, will enable the respiratory organs to acquire such power of physical endurance and ready obedience to the will that **A HEALTHY AND SKILFUL MANAGEMENT OF THE BREATH** will become at last an easy habit and a natural process.

BEAUTY OF TONE.

Human voices differ from each other as greatly as human faces.

Every individual receives from Nature a voice distinguished by some special quality—either *clear*, *mellow*, or *sonorous*—*muffled*, *nasal*, or *guttural*.

The first three qualities characterize a sound, healthy voice; the latter three a defective one.

Imperfections of this kind, however, are not always entirely irremediable, and therefore, next to the *skilful management of the breath*, the subject to which both master and pupil should devote their watchful and unremitting attention when commencing the practice of the "*Preparatory Exercises for the emission of the voice*," must be its "**BEAUTY OF TONE**."

The elements of beauty of tone in the human voice are: PURITY—CLEARNESS—and RESONANCE.

1. PURITY is obtained by *attacking* the sound firmly and with precision, giving a *very slight impulse* to the condensed column of air which impels the vibration of the vocal organs, and emitting only the quantity of breath necessary for the production of tone combining sufficient strength with a pleasant quality.

2. CLEARNESS is best obtained when the voice is emitted upon any open vowel, such as A, broadly pronounced as in the word : *father*.

3. RESONANCE is acquired :

By opening the mouth naturally, without effort and in a well-proportioned manner ; and

By directing the column of tone as far forward in the mouth as possible, so that the cavity of the mouth may act as a *sounding-board* to the voice, and thus enlarge the wave of sound.

ATTACKING THE SOUND.

" Attacking the sound " in singing, may be compared to " TOUCH " in pianoforte playing, and corresponds to it in *quickness, distinctness, lightness, and elasticity*.

These attributes are to be acquired by cultivating at first *quality*, in preference to *quantity* of tone.

All preparatory exercises for the emission of the voice should be sung SOFTLY, avoiding too great pressure on the column of air emitted, and directing the sound swiftly and lightly towards the front of the mouth.

Every particle of air sent forth while singing must be employed in generating sound. When the breath is heard over and above the sound, causing a kind of hoarse noise, however slight, it is a sure sign that a superfluous quantity of air is escaping.

Such a fault can be promptly corrected by simply *holding back the breath* and by *singing softly*.

EMISSION OF THE VOICE.

PREPARATORY EXERCISES FOR FEMALE VOICES.

It will be found advantageous to begin the cultivation of female voices by practising for a little while, *exclusively*, the notes belonging to the two series of the Medium register.

The " Art of respiration " should be practised at first within the limits of this register, so as to avoid any exertion which may unduly tax the vocal organs of young and untutored voices.

After the sounds belonging to the Medium register are fairly fixed, and the method of their production clearly understood, the practice of the *head* and *chest* registers may be commenced.

FIRST LESSON.

RULES TO BE OBSERVED IN PRACTISING THESE EXERCISES.

When and how the breath should be taken.

1. Beat slowly four beats in each bar, and begin on the third beat of the first bar to inhale the air into the lungs, *slowly* and *noiselessly*, according to the directions given for the "Act of inspiration" (page 15).

Attacking and sustaining the sound.

2. Hold back the breath for an instant, *mentally aim* at the *pitch* of the note before singing it, and then attack the sound gently, giving to the column of air merely the slight impulse necessary to the action of the vocal organs for the production of a soft and pure quality of tone.

FIRST SERIES OF SOUNDS BELONGING TO THE MEDIUM REGISTER.

Slow.

VOICE.

PIANOFORTE.

*Attacking
and
sustaining
the sound.*

Feel as if the voice came from the lower part of the throat, and direct the sound quickly and lightly towards the front part of the mouth.

Be careful to strike neatly and at once the true and precise pitch of each sound, *without slurring up to it*, and *without aspirating* the vowel A.

A decided resistance must be offered to the tendency of the breath to escape in large quantity while singing these notes.

Sustain the sound steadily and evenly, and control the breath according to the directions given for the "Act of expiration" (page 15).

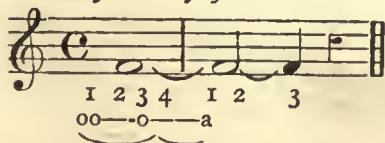
*Vowels
to be used
in Exercise
No. 1.*

3. The first Exercise upon the vowel A (as pronounced in the word: *father*) should be practised for some time, before singing upon the syllables, La, Pa, Ta, Fa.

Should the voice, in this first series of the Medium register, sound guttural or otherwise defective, it will prove of great assistance to practise upon the Italian vowel U (pronounced like *oo* in English) for the purpose of bringing the tone well forward in the mouth.

When, after some practice, the voice gets accustomed to ring in front of the mouth, the U (*oo*) should gradually be changed into the other vowels, taking care, while so doing, that the column of air continues without interruption, and that the stream of sound preserves the same direction towards the front of the mouth—thus:

Slowly and softly.



VOICE.

1 A

2 la, la, la. . . .
 pa, pa, pa. . . .
 ta, ta, ta. . . .
 fa, fa, fa. . . .

3 la, la, la, la, la.
 pa, pa, pa, pa, pa.
 ta, ta, ta, ta, ta.
 fa, fa, fa, fa, fa.

PIANOFORTE.

VOICE.

1 A

2 la, la, la. . . .
 pa, pa, pa. . . .
 ta, ta, ta. . . .
 fa, fa, fa. . . .

3 la, la, la, la, la.
 pa, pa, pa, pa, ta.
 ta, ta, ta, ta, ta.
 fa, fa, fa, fa, fa.

PIANOFORTE.

*The
Position
of the
Mouth.*

The opening of the mouth must be only sufficiently wide to admit the thumb between the teeth.

In singing the first exercise upon the vowel A, open the mouth, and fix its position, *before* emitting the sound and not simultaneously. Keep the same position firmly but without stiffness throughout the entire value of the note.

Should there be any difficulty in keeping the mouth steady, it will be useful to place a small piece of wood or a small cork between the upper and lower teeth, either on the right or left side of the mouth.

All affectation in opening the mouth should be avoided.

The lower jaw should fall moderately with ease and looseness, and the lips should assume an attitude slightly suggestive of a smile, giving a graceful and pleasing expression to the countenance.

*The
Position
of the
Tongue.*

5. The tongue in Exercise No. I must be kept flat and motionless at both extremities; the tip *tou*
ching the back of the lower front teeth, without, however, *pressing* against them.

Should the tongue prove rebellious and rise at either extremity while singing, it will be indispensable to practise pressing it down with the handle of a silver spoon, or the blade of an ivory or wooden paper-knife.

*System of
practice to
acquire
perfect
control of
the breath.*

6. Before attempting any modification in the intensity of the voice, it is necessary to learn to sustain the sound with a perfectly equal degree of strength throughout the duration of each note.

At first—and for a considerable time—each sound should be practised *softly* (*piano*); then with

Voice.

I

Voice 1.

1 C - A

2 C - la, la, la. . . .
 pa, pa, pa. . . .
 ta, ta, ta. . . .
 fa, fa, fa. . . .

3 C - la, la, la, la, la.
 pa, pa, pa, pa, pa.
 ta, ta, ta, ta, ta.
 fa, fa, fa, fa, fa.

Pianoforte.

System of practice to acquire perfect control of the breath. half voice (*mezza voce*); and, lastly, with *full voice* (*forte*); in every case holding the sound of each note to the end of its value, with the same degree of strength with which it has been attacked—without either increasing or diminishing the power.

The
Messa di
voce."

7. The "*Messa di voce*" (indicated thus < >), consists in commencing a sound as softly as possible, gradually swelling it to its utmost power, and as gradually diminishing it to the degree of softness with which it began.

The "*Messa di voce*," requiring a complete command over the respiratory and vocal organs, is a *finishing* study, and not an *elementary* one, as is often wrongly supposed. By attempting it too soon, and before the singer has been properly prepared for it by other studies, the vocal and respiratory organs may suffer from unnecessary and dangerous fatigue.

After a few months' practice according to the directions given in Section 6, the study of the "*Messa di voce*" may be commenced with advantage.

*Practising
in presence
and absence
of a
master.*

8. Practising under the direction and in the presence of a master, the pupil should stand facing him, so that every movement may be watched and the smallest fault promptly corrected.

Bad habits may become invincible, if neglected during these elementary lessons, it being much more difficult to restore a badly-produced, or otherwise vitiated

VOICE.

I C - bœ - bœ -

A

2 C - bœ - œ - bœ -

la, la, la. . .
pa, pa, pa. . .
ta, ta, ta. . .
fa, fa, fa. . .

3 C - bœ - œ - bœ -

la, la, la, la, la.
pa, pa, pa, pa, pa.
ta, ta, ta, ta, ta.
fa, fa, fa, fa, fa.

PIANOFORTE.

Practising in voice, than to learn at once its presence and absence of a master.

Contortions of the muscles of the face—quivering or twitching of the lips—spasmodic contractions of the eyebrows and forehead, should never be tolerated for a single instant.

The use of a looking-glass, when not practising in presence of a master, will be found very valuable in checking these most objectionable defects.

VOICE.

PIANOFORTE.

IN SINGING THE SECOND AND THIRD EXERCISES UPON THE SYLLABLES *La, Pa, Ta, Fa*, THE FOLLOWING RULES SHOULD BE OBSERVED:—

1. *To pronounce La.* The lips must remain slightly open; the tip of the tongue must be raised and firmly pressed against the front part of the palate and then fall again into its natural position upon the vowel.

The sound should be always sustained when raising the tongue again to prepare the pronunciation of the following syllable.

2. *To pronounce Pa.* The lips must be tightly closed and then rapidly opened, producing a kind of very slight explosion upon the vowel.

In closing the lips again to prepare them for the following syllable, a short interruption in the continuity of sound is inevitable.

In pronouncing this syllable, the tongue must remain motionless in its natural position in the mouth.

3. *To pronounce Ta.* The tip of the tongue must be advanced and firmly pressed against the teeth, producing, when the mouth opens upon the vowel A, an explosive effect, similar to that of Pa.

The short interruption of sound between each syllable necessarily occurs also in this instance.

4. *To pronounce Fa.* The lower lip must slightly recede and touch the lower edge of the upper teeth; the air must then be directed between the lower lip and the upper teeth, producing a kind of slight hiss.

The lower lip falls quickly back again as the mouth opens to pronounce the vowel.

The slight hiss being indispensable to articulate the F correctly, it follows that the short interruption between each syllable, as mentioned above, is here also unavoidable.

SECOND LESSON.

SECOND SERIES OF SOUNDS BELONGING TO THE MEDIUM REGISTER.

In singing these notes, the sound must be directed perpendicularly towards the roof of the palate, exactly behind the upper set of teeth, so that the voice may ring in the upper part of the mouth and in front of the head.

The opening of the mouth, in producing these sounds, should be wider than in singing the notes of the first series of the Medium register.

The space between the upper and lower teeth should have the breadth of two fingers.

The vowel A will generally be found rather favourable to the emission of these sounds, but should any difficulty be experienced, the English vowel E may be substituted in the beginning with advantage.

VOICE.

PIANOFORTE.

VOICE.

PIANOFORTE.

N.B.—Contralto voices should not practise *above* this note in the beginning.

PIANOFORTE.

VOICE.

PIANOFORTE.

THIRD LESSON.

HEAD REGISTER.

To produce the notes belonging to the Head register, the sound must be sent in an oblique direction, so that it should ring in, and reverberate from the highest part of the back of the head.

The muscles of the throat being greatly contracted in singing in the Head register, the opening of the mouth should be much wider than in the two series of the Medium register.

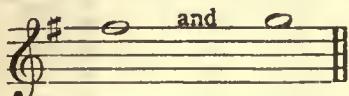
The expenditure of breath on the contrary must be considerably diminished.

The less the quantity of air expelled in these notes, the greater will be the purity and clearness of their sound.

VOICE.

PIANOFORTE.

During the first few months it will be prudent to restrict the practice of the Head register to the notes.



Further on, special Exercises will be found for the practice of the higher notes of the Head register.

A

VOICE.

PIANOFORTE.

FOURTH LESSON.

SECOND SERIES OF SOUNDS BELONGING TO THE CHEST REGISTER.

The practice of these notes should not be commenced until the difficulties of the preceding Exercises are fairly conquered.

The column of tone must be directed downwards, so that it may ring between the lower part of the throat and the upper part of the chest.

The opening of the mouth, in singing these four notes, may be somewhat less wide than that required in the first series of the Medium register.

Some voices may find it difficult to produce these notes upon the *broad* sound of the vowel A. In such cases, experience must decide which of the various English sounds of this vowel is best adapted for practice. The A as pronounced in the words *ball*, — *man*, — *ray*, may be tried in succession.

A

VOICE.

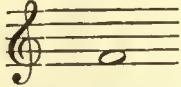
PIANOFORTE.

The Chest register must never on any account be forced up beyond—



in soprano and mezzo-soprano voices; and even this note, should it prove a strain on the natural capabilities of the singer, ought to be omitted from this register, and practised in the same manner as the notes belonging to the first series of the Medium register.

Some exceptional contralto voices are able to produce the—



in the Chest register with ease, and consequently with good effect; but should any forcing be required, the result would be not only a harsh, coarse, unpleasant sound, but certain and serious damage to the vocal organs.

Voice.

1 *A . . .*

2 *la, la, la, la, la. . .*
 pa, pa, pa, pa, pa. . .
 ta, ta, ta, ta, ta. . .
 fa, fa, fa, fa, fa. . .

3 *la, la, la, la, la. . .*
 pa, pa, pa, pa, pa. . .
 ta, ta, ta, ta, ta. . .
 fa, fa, fa, fa, fa. . .

PIANOFORTE.

Voice.

1 *A . . .*

2 *la, la, la, la, la. . .*
 pa, pa, pa, pa, pa. . .
 ta, ta, ta, ta, ta. . .
 fa, fa, fa, fa, fa. . .

3 *la, la, la, la, la.*
 pa, pa, pa, pa, pa.
 ta, ta, ta, ta, ta.
 fa, fa, fa, fa, fa.

PIANOFORTE.

1 *A . . .*

2 *la, la, la, la, la. . .*
 pa, pa, pa, pa, pa. . .
 ta, ta, ta, ta, ta. . .
 fa, fa, fa, fa, fa. . .

3 *la, la, la, la, la.*
 pa, pa, pa, pa, pa.
 ta, ta, ta, ta, ta.
 fa, fa, fa, fa, fa.

PIANOFORTE.

FIFTH LESSON.

This series of tones should be last in the order of practice.

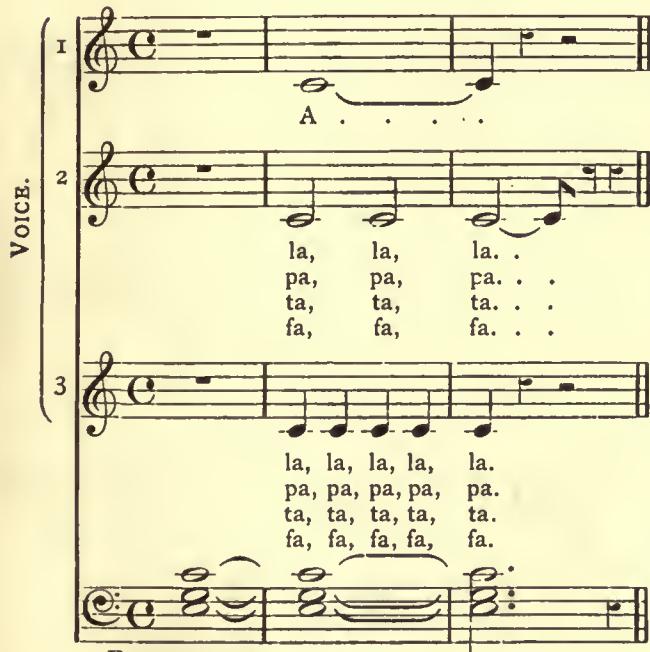
The column of tone must be energetically pressed towards the lowest part of the chest, the whole cavity of the chest acting as a "sounding-board" to the voice.

The position of the vocal organs being lowered by the full expansion of the wind-pipe, and the length of the cavity of the mouth becoming thus naturally greater, a full, round voice may be produced by opening the mouth in the same manner as in the practice of the first series of the Medium register; viz.: "only sufficiently wide to admit the thumb between the teeth."

The vowel A will be more favourable to this register if a rather close quality of sound be imparted to it, as in the pronunciation of the word *calm*; or, in particular instances, still closer; *almost* giving to it a character approaching to the vowel O.

FIRST SERIES OF SOUNDS BELONGING TO THE CHEST REGISTER.

VOICE.



1 A

2 la, la, la, . . .
pa, pa, pa, . . .
ta, ta, ta, . . .
fa, fa, fa, . . .

3 la, la, la, la, la.
pa, pa, pa, pa, pa.
ta, ta, ta, ta, ta.
fa, fa, fa, fa, fa.

PIANOFORTE.



1 A

2 la, la, la, . . .
pa, pa, pa, . . .
ta, ta, ta, . . .
fa, fa, fa, . . .

3 ia, ia, ia, ia, ia.
pa, pa, pa, pa, pa.
ta, ta, ta, ta, ta.
fa, fa, fa, fa, fa.

PIANOFORTE.

FIRST SERIES OF SOUNDS BELONGING TO THE CHEST REGISTER.

VOICE.

1 2 3

la, la, la, pa, pa, pa, ta, ta, fa, fa.

la, la, la, la, pa, pa, pa, ta, ta, fa, fa.

PIANOFORTE.

1 2 3

la, la, la, pa, pa, pa, ta, ta, fa, fa.

la, la, la, la, pa, pa, pa, ta, ta, fa, fa.

PIANOFORTE.

VOICE.

1 2 3

la, la, la, pa, pa, pa, ta, ta, fa, fa.

la, la, la, la, pa, pa, pa, ta, ta, fa, fa.

PIANOFORTE.

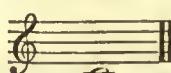
1 2 3

la, la, la, pa, pa, pa, ta, ta, fa, fa.

la, la, la, la, pa, pa, pa, ta, ta, fa, fa.

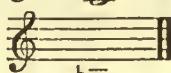
PIANOFORTE.

Soprano Voices need not practise this register lower than



Mezzo-Soprano Voices

" " "



Contralto Voices may extend this register to

and even to

if no effort be exerted by their production.

BLENDING OF THE REGISTERS.

The transitions from one register to another should be almost imperceptible in their effect upon the ear.

Some voices—especially female voices—meet with a painful difficulty in these transitions, and more particularly in passing from the *chest* to the *medium* register, and *vice versa*.

The difficulty, however, is not insuperable, though in many cases much time, patience, and perseverance may be requisite to overcome it.

The transition from a lower to a higher register, and *vice versa*, imposes upon the vocal organs certain changes in their position and action.

When these changes are effected in too abrupt a manner they cause that kind of "jerk" in the voice commonly called "break."

The following Exercises are recommended for the purpose of avoiding this unpleasant "break" in the voice, and of smoothing the blending of the registers in their various transitions.

The method of practising these Exercises (upon the broad sound of the vowel A) consists in a *gradual and slight DECREASE* in the pressure of the breath when ASCENDING from a lower to a higher register, and, *vice versa*, in a *gradual and slight INCREASE* in the pressure when DESCENDING from a higher to a lower register.

After a long continued practice in this manner, the system may be inverted, viz.: INCREASE the pressure in ASCENDING, and DECREASE it in DESCENDING.

No. I.

SOPRANO,
MEZZO-SOPRANO,
AND CONTRALTO
VOICES.

PIANOFORTE.

VOICE.

PIANOFORTE.

28

PIANO.

PIANOFORTE.

VOICE.

PIANOFORTE.

PIANOFORTE.

PIANOFORTE.

No. 2.

PIANOFORTE.

PIANOFORTE.

PIANOFORTE.

PIANOFORTE.

PIANOFORTE.

PIANOFORTE.

A handwritten musical score for three voices (Soprano, Alto, Bass) across five staves. The score consists of two systems of music, each with five staves. The top system starts in 2/4 time with a key signature of two flats. The bottom system starts in 2/4 time with a key signature of one flat. The vocal parts are written in black ink on five-line staves, with dynamic markings and rehearsal numbers.

Top System (2/4, 2 flats):

- Staff 1: Soprano part, mostly eighth notes. Measure 1: 2 flats. Measures 2-3: 1 sharp. Measure 4: 2 flats.
- Staff 2: Alto part, mostly eighth notes. Measure 1: 2 flats. Measures 2-3: 1 sharp. Measure 4: 2 flats.
- Staff 3: Bass part, mostly eighth notes. Measure 1: 2 flats. Measures 2-3: 1 sharp. Measure 4: 2 flats.

Bottom System (2/4, 1 flat):

- Staff 4: Soprano part, mostly eighth notes. Measure 1: 1 sharp. Measures 2-3: 1 flat. Measure 4: 1 sharp.
- Staff 5: Alto part, mostly eighth notes. Measure 1: 1 sharp. Measures 2-3: 1 flat. Measure 4: 1 sharp.
- Staff 6: Bass part, mostly eighth notes. Measure 1: 1 sharp. Measures 2-3: 1 flat. Measure 4: 1 sharp.

No. 3.

VOICE.

PIANOFORTE.

p

A handwritten musical score for three voices, consisting of six staves of music. The music is written in common time, with a key signature of one sharp (F#). The voices are separated by brace-like brackets.

- Top Voice (Treble Clef):** This voice begins with a continuous eighth-note pattern. It features several measures of eighth-note pairs followed by measures of eighth-note triplets. The music ends with a single eighth note.
- Middle Voice (Alto Clef):** This voice also begins with a continuous eighth-note pattern. It includes measures of eighth-note pairs and triplets, along with some quarter notes and half notes.
- Bottom Voice (Bass Clef):** This voice begins with a continuous eighth-note pattern. It includes measures of eighth-note pairs and triplets, along with some quarter notes and half notes.

The score is written on six staves, with each staff containing a different combination of the three voices. The music is divided into measures by vertical bar lines, and the notes are connected by horizontal stems and beams. The handwriting is clear and legible, though there are some minor variations in note placement and duration across the different staves.



Continuation of the musical score. The vocal parts maintain their eighth-note patterns. The bass part begins with a sustained note followed by eighth-note pairs.

Continuation of the musical score. The vocal parts continue their eighth-note patterns. The bass part features sustained notes and eighth-note pairs.

Continuation of the musical score. The vocal parts maintain their eighth-note patterns. The bass part consists of sustained notes and eighth-note pairs.

No. 4.

VOICE.

PIANOFORTE.

No. 5.

VOICE.

PIANOFORTE.

No. 6.

VOICE.

PIANOFORTE.

To here

36

No. 7.

VOICE.

PIANOFORTE.

The musical score is handwritten on eight staves. The top staff is for the voice, starting in G major (4/4 time) and transitioning to E major (3/4 time). The bottom staff is for the piano, starting in C major (4/4 time) and transitioning to F major (3/4 time). The music includes various dynamics, such as 'v' (soft) and '^' (forte), and several measures of rests. The handwriting is clear and legible, showing the progression of the melody and harmonic changes.

No. 8.

VOICE.

PIANOFORTE.

No. 9.—MAJOR SCALES.

G MAJOR.

VOICE. PIANOFORTE.

A♭ MAJOR.

A MAJOR.

B♭ MAJOR.

B MAJOR.

This block contains five sets of musical staves, each consisting of a soprano vocal line and a piano harmonic line. The sets are labeled with major keys: G Major, A-flat Major, A Major, B-flat Major, and B Major. The vocal parts are in treble clef, and the piano parts are in bass clef. Measure numbers are present above the staves in some sections. The music is written in common time (indicated by '4'). Dynamics like 'p' (piano) and 'f' (forte) are used throughout the pieces.

C MAJOR.

This section contains three staves of handwritten musical notation for C major. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '2' over a '4'). Measure 1 consists of eighth notes. Measures 2 and 3 show sixteenth-note patterns. Measure 4 concludes with a half note followed by a fermata. Measure 5 begins with a half note followed by a fermata.

D \flat MAJOR.

This section contains three staves of handwritten musical notation for D \flat major (two flats). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '2' over a '4'). Measure 1 consists of eighth notes. Measures 2 and 3 show sixteenth-note patterns. Measure 4 concludes with a half note followed by a fermata. Measure 5 begins with a half note followed by a fermata.

D MAJOR.

This section contains three staves of handwritten musical notation for D major (one sharp). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '2' over a '4'). Measure 1 consists of eighth notes. Measures 2 and 3 show sixteenth-note patterns. Measure 4 concludes with a half note followed by a fermata. Measure 5 begins with a half note followed by a fermata.

E \flat MAJOR.

This section contains three staves of handwritten musical notation for E \flat major (three flats). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '2' over a '4'). Measure 1 consists of eighth notes. Measures 2 and 3 show sixteenth-note patterns. Measure 4 concludes with a half note followed by a fermata. Measure 5 begins with a half note followed by a fermata.

E MAJOR.

Handwritten musical score for E Major, three staves. The top staff uses a treble clef, a key signature of two sharps, and a common time (indicated by a '2'). The middle staff uses a treble clef, a key signature of one sharp, and common time. The bottom staff uses a bass clef, a key signature of one sharp, and common time. Measures 1-4 are shown, followed by a repeat sign and measures 5-8. Measure 9 begins with a dynamic 'p' (piano).

F MAJOR.

Handwritten musical score for F Major, three staves. The top staff uses a treble clef, a key signature of one sharp, and common time. The middle staff uses a treble clef, a key signature of one sharp, and common time. The bottom staff uses a bass clef, a key signature of one sharp, and common time. Measures 1-4 are shown, followed by a repeat sign and measures 5-8. Measure 9 begins with a dynamic 'p' (piano).

G \flat MAJOR.

Handwritten musical score for G-flat Major, three staves. The top staff uses a treble clef, a key signature of one flat, and common time. The middle staff uses a treble clef, a key signature of one flat, and common time. The bottom staff uses a bass clef, a key signature of one flat, and common time. Measures 1-4 are shown, followed by a repeat sign and measures 5-8. Measure 9 begins with a dynamic 'p' (piano).

G MAJOR.

Handwritten musical score for G Major, three staves. The top staff uses a treble clef, a key signature of no sharps or flats, and common time. The middle staff uses a treble clef, a key signature of no sharps or flats, and common time. The bottom staff uses a bass clef, a key signature of no sharps or flats, and common time. Measures 1-4 are shown, followed by a repeat sign and measures 5-8. Measure 9 begins with a dynamic 'p' (piano).

MINOR SCALES.

SPECIAL attention must be paid to the correct intonation of the interval of *augmented second* between the minor sixth and the major seventh in the first scale, both in ascending and descending.

A full breath must be taken *slowly* and *noiselessly* on the third beat of the first bar, and again, in the same manner, on the rest at the conclusion of the first scale.

G MINOR.

VOICE.

PIANOFORTE.

G[#] MINOR.

A MINOR.

B^b MINOR.

B MINOR.

Musical score for B Minor, three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff an bass clef. The key signature is one sharp. The music consists of measures separated by vertical bar lines, with some notes connected by horizontal stems and others by vertical stems. Measures 1-2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B). Measures 3-4: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B). Measures 5-6: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B).

C MINOR.

Musical score for C Minor, three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff an bass clef. The key signature is one flat. The music consists of measures separated by vertical bar lines, with some notes connected by horizontal stems and others by vertical stems. Measures 1-2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B). Measures 3-4: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B). Measures 5-6: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B).

C[#] MINOR.

Musical score for C[#] Minor, three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff an bass clef. The key signature is two sharps. The music consists of measures separated by vertical bar lines, with some notes connected by horizontal stems and others by vertical stems. Measures 1-2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B). Measures 3-4: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B). Measures 5-6: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B).

D MINOR.

Musical score for D Minor, three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff an bass clef. The key signature is one flat. The music consists of measures separated by vertical bar lines, with some notes connected by horizontal stems and others by vertical stems. Measures 1-2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B). Measures 3-4: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B). Measures 5-6: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (D, E), (F#, G), (A, B).

E \flat MINOR.

E MINOR.

F MINOR.

F \sharp MINOR.

G MINOR.

This block contains five sets of three staves each, representing different key signatures. The first set is E-flat minor (three flats), the second is E major (no sharps or flats), the third is F minor (one flat), the fourth is F-sharp minor (one sharp), and the fifth is G minor (no sharps or flats). Each set consists of three staves, likely for treble, bass, and alto voices. The music is written in common time and features eighth-note patterns with various slurs and grace notes.

CONTRALTO.

dim. p <cres.>

MEZZO-SOPRANO AND CONTRALTO.

Voice.

PIANOFORTE.

SOPRANO, MEZZO-SOPRANO AND CONTRALTO.

Soprano and Mezzo-Soprano.

Soprano.

SOPRANO AND MEZZO-SOPRANO.

A musical score page featuring three staves. The top staff is for Soprano and Mezzo-Soprano, the middle staff is for Contralto, and the bottom staff is for Basso Continuo. The music consists of measures 1 through 10, with measure 10 being a repeat sign with a different ending. The vocal parts are written in soprano clef, while the continuo part is in bass clef. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf). The vocal parts have melodic lines with various note heads and stems, while the continuo part has simple vertical strokes.

MEZZO-SOPRANO AND CONTRALTO.

A musical score for two voices, Mezzo-Soprano and Contralto. The score consists of three staves. The top staff is for the Mezzo-Soprano, starting with a treble clef, a key signature of one flat, and a tempo marking of 120. The middle staff is for the Contralto, also starting with a treble clef, a key signature of one flat, and a tempo marking of 120. The bottom staff is a bass staff, indicated by a bass clef, which remains silent throughout the entire section. The music is divided into measures by vertical bar lines, and each measure contains a single note followed by a fermata. The notes are consistently placed on the second line of the treble clef staff.

CONTRALTO.

A handwritten musical score for three voices. The top voice is in treble clef, the middle voice in alto clef, and the bottom voice in bass clef. The basso continuo part is indicated by a bass clef followed by a bass staff with a single note. The music consists of four measures. Measures 1-2 show eighth-note patterns in the upper voices and sixteenth-note patterns in the basso continuo. Measures 3-4 show eighth-note patterns in the upper voices and eighth-note patterns in the basso continuo.

CONTRALTO.

p ——————

MEZZO-SOPRANO AND CONTRALTO.

LTO.

SOPRANO, MEZZO-SOPRANO AND CONTRALTO.

SOPRANO, R.
P.

CONTRACT
p

p

SOPRANO, MEZZO-SOPRANO AND CONTRALTO.

The musical score consists of three staves. The top staff is for Soprano, the middle for Mezzo-Soprano, and the bottom for Contralto. All parts are in common time. The key signature changes from C major to B-flat major at the end of the measure. The dynamics are marked with 'p' (pianissimo) throughout. The vocal parts sing eighth-note patterns, while the piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

SOPRANO AND MEZZO-SOPRANO.

Handwritten musical score for Soprano and Mezzo-Soprano voices. The score consists of two systems of music. Each system has two staves. The top staff for soprano starts with a dynamic 'p' and continues with eighth-note patterns. The bottom staff for mezzo-soprano starts with a dynamic 'p' and continues with eighth-note patterns. The second system follows a similar pattern.

SOPRANO.—

Handwritten musical score for Soprano voice. It consists of two systems of music. Each system has two staves. The top staff starts with a dynamic 'p' and continues with eighth-note patterns. The bottom staff starts with a dynamic 'p' and continues with eighth-note patterns. The second system follows a similar pattern.

SOPRANO AND MEZZO-SOPRANO.

Handwritten musical score for Soprano and Mezzo-Soprano voices. It consists of two systems of music. Each system has two staves. The top staff starts with a dynamic 'b' and continues with eighth-note patterns. The bottom staff starts with a dynamic 'b' and continues with eighth-note patterns. The second system follows a similar pattern.

SOPRANO, MEZZO-SOPRANO AND CONTRALTO.

Handwritten musical score for Soprano, Mezzo-Soprano and Contralto voices. It consists of two systems of music. Each system has three staves. The top staff is for soprano, the middle for mezzo-soprano, and the bottom for contralto. The top staff starts with a dynamic 'p' and continues with eighth-note patterns. The middle staff starts with a dynamic 'p' and continues with eighth-note patterns. The bottom staff starts with a dynamic 'p' and continues with eighth-note patterns. The second system follows a similar pattern.

MEZZO-SOPRANO AND CONTRALTO.

Handwritten musical score for Mezzo-Soprano and Contralto voices. It consists of two systems of music. Each system has two staves. The top staff is for mezzo-soprano and the bottom for contralto. Both staves start with a dynamic 'p' and continue with eighth-note patterns. The second system follows a similar pattern.

In singing a *descending* scale or passage when a series of sounds comprises two successive registers, it is not an absolute and invariable rule to change the action of the vocal organs at the point of transition. In many instances, and for the purpose of obtaining some particular effect, it is not only permissible but *expedient to maintain the action of the higher register in the tones properly belonging to the lower.*

EXAMPLES.

No. 1.



The descending passage No. 1, may be sung entirely in the *Head register*.

No. 2.



The descending passage No. 2. may be sung entirely in the *first series of the Medium register*.

In adopting such a course, the notes



in the first Ex. and



in the

second, will lose a little in *fulness* of tone, but their *purity* will not be affected in the least.

In singing an *ascending* scale or passage on the contrary, it is **IMPERATIVE** to *change the register at the point of transition*. The action of a low register can *never* be extended above its natural limits without considerable strain to the vocal organs, resulting in a *harsh, rough, vulgar* quality of tone.

EXAMPLES.

No. 1.

In singing the ascending passage No. 1, no attempt should be made to extend the action of the Medium register beyond—



or the action of the chest register in No. 2, beyond—



No. 2.

The last two notes in Example No. 1 *must* be sung in the *head*, and the last three notes in Example No. 2, *must* be sung in the *Medium* register.

EXERCISES ON CHROMATIC SCALES.

To be practised *very slowly, firmly fixing the voice on each note with an equal degree of strength, and only slightly marking at first the accented notes.*

VOICE.

PIANOFORTE.

The musical score consists of four staves of music. The top two staves are for the voice (soprano) and the bottom two are for the piano. The first system starts with a treble clef, a key signature of one sharp (F#), and common time. The second system starts with a treble clef, a key signature of one sharp (F#), and 3/4 time.

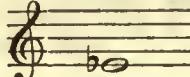
The above Exercises must be sung in every key, adapting them within the compass of each voice.

PREPARATORY EXERCISES FOR MALE VOICES.

ALL the rules given in conjunction with the Preparatory Exercises for Female Voices, must be observed by Male voices also—excepting only those which refer to the changes of registers.

Male voices should practise principally the *Chest register*, within the limits and according to the instructions given in page 14, PAYING PARTICULAR ATTENTION TO THE CHANGE THEREIN DESCRIBED RESPECTING THE "*mixed voice.*"

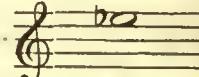
TENOR VOICE.

Tenor voices should begin the study with the *last two Exercises in the Fourth Lesson* (page 24), commencing on  and following with all the notes included in the *first, second, and third lessons*.

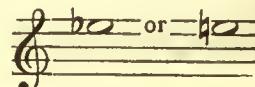
Then all the Exercises from page 27 to page 49, should be practised successively—it being understood that they must be sung *an octave lower than written*.

BARITONE VOICE.

Baritone voices should begin the study on  in the *Fifth Lesson* (page 26).

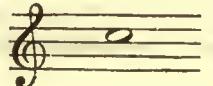
following with all the notes included in the *fourth, first, and second lessons* successively, as far as 
always transposing every note an octave lower.

Then all the Exercises from page 27 to page 49, should be practised, but not higher than

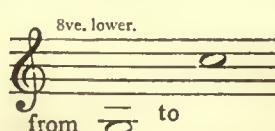


BASS VOICE.

Bass voices should begin the study on  in the *Fifth Lesson* (page 26) ascending by semitones

all the notes included in that lesson, and in the *fourth and first lessons* successively, as far as 
always transposing every note an octave lower.

All the Exercises from page 27 to page 49 should then be practised, adapting them within the compass



EXERCISES.

THE FOLLOWING EXERCISES ARE INTENDED FOR THE USE OF
ALL VOICES.

For the convenience of those who find it difficult to transpose, every exercise is written in all the different keys throughout the extent of the compass of each voice.

ALL THE RULES already given in connection with the "PREPARATORY EXERCISES" must be strictly observed in practising those which here follow:—

An elementary knowledge of HARMONY will be found most valuable;*—especially for the clear understanding of the nature of INTERVALS, which will greatly facilitate accurate intonation in singing.

The exercises from No. 1 to No. 11 must be first *vocalised*, viz., sung upon the Italian vowel A, and then *sung* pronouncing the Italian name of each note, viz.:—

<i>Do</i>	corresponding to	<i>C</i>
<i>Re</i>	"	<i>D</i>
<i>Mi</i>	"	<i>E</i>
<i>Fa</i>	"	<i>F</i>
<i>Sol</i>	"	<i>G</i>
<i>La</i>	"	<i>A</i>
<i>Si</i>	"	<i>B</i>

The exercises on *flexibility*—commencing at No. 12—must be *vocalised* only.

Students must try to accustom the ear to recognise the key in which they sing each exercise.

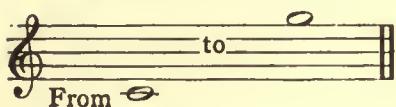
Singers who accompany themselves on the piano should sit on a rather high stool, as, otherwise, the inevitable raising of the shoulders will prove an impediment to free respiration.

It is not advisable to practise the voice throughout the *whole extent* of its natural compass at the commencement.

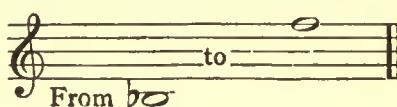
The extreme limits of each voice must be avoided at first, so as not to overtax the vocal organs.

The following table will show the extent of compass specially recommended for the early cultivation of each voice.

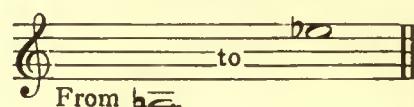
SOPRANO VOICES.



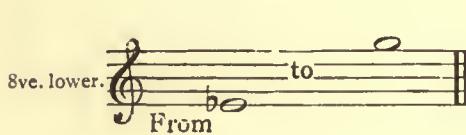
MEZZO-SOPRANO VOICES.



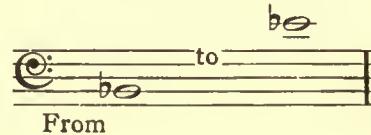
CONTRALTO VOICES.



TENOR VOICES.



BARITONE VOICES.



BASS VOICES.



When all the notes within the range above indicated are properly fixed, *then*, AND ONLY THEN, the lowest and highest notes may be attempted.

* *Vide Dr. Stainer's "Harmony" Primer.*

53
No. I.

SOPRANO,
MEZZO-SOPRANO,
CONTRALTO, and
TENOR (Sve. lower).

BARITONE
and
BASS.

PIANO.

A handwritten musical score for four voices and piano. The score consists of ten staves. The top three staves represent the vocal parts: Soprano (C-clef), Mezzo-Soprano (C-clef), and Contralto/Bass (C-clef). The bottom three staves represent the piano parts: Treble (C-clef), Bass (C-clef), and another Bass staff (C-clef). The music is in common time. The vocal parts begin with eighth-note patterns, while the piano parts feature chords. The score is divided into measures by vertical bar lines and includes various dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (double forte). The vocal parts have lyrics written above the notes, though they are somewhat difficult to decipher. The piano parts provide harmonic support with sustained notes and chords.

A handwritten musical score for two staves, page 54. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of six measures per system, with systems separated by double bar lines. Measure 1: Treble staff has eighth notes on A, B, C, D, E, F, G. Bass staff has eighth notes on D, E, F, G, A, B, C. Measure 2: Treble staff has eighth notes on B, C, D, E, F, G, A. Bass staff has eighth notes on E, F, G, A, B, C, D. Measure 3: Treble staff has eighth notes on C, D, E, F, G, A, B. Bass staff has eighth notes on F, G, A, B, C, D, E. Measure 4: Treble staff has eighth notes on D, E, F, G, A, B, C. Bass staff has eighth notes on G, A, B, C, D, E, F. Measure 5: Treble staff has eighth notes on E, F, G, A, B, C, D. Bass staff has eighth notes on A, B, C, D, E, F, G. Measure 6: Treble staff has eighth notes on F, G, A, B, C, D, E. Bass staff has eighth notes on B, C, D, E, F, G, A.

A handwritten musical score for three voices and basso continuo. The score consists of six systems of music, each with a treble clef, a bass clef, and a bass clef for the continuo. The key signature changes frequently, indicated by various sharps and flats. The vocal parts are written in common time, while the continuo part uses a different time signature. The music includes several measures of melodic lines and harmonic progressions, with some measures featuring rests or silence.

No. 2.—INTERVALS OF SECONDS

A handwritten musical score consisting of six systems of music. The first system shows two staves in C major (G clef) and E-flat major (C clef). The second system shows two staves in C major (G clef) and E-flat major (C clef). The third system shows two staves in C major (G clef) and E-flat major (C clef). The fourth system shows two staves in C major (G clef) and E-flat major (C clef). The fifth system shows two staves in C major (G clef) and E-flat major (C clef). The sixth system shows two staves in C major (G clef) and E-flat major (C clef).

A handwritten musical score for two voices (treble and bass) and piano, consisting of six systems of music. The score is written on five-line staves. The first system starts in common time with a treble clef, followed by a bass clef. The second system begins with a bass clef and a forte dynamic. The third system starts with a treble clef and a forte dynamic. The fourth system begins with a bass clef and a forte dynamic. The fifth system starts with a treble clef and a forte dynamic. The sixth system begins with a bass clef and a forte dynamic. The score includes various note heads, stems, and rests, with some notes having vertical stems extending upwards or downwards. Measures are separated by vertical bar lines. The music is set against a background of horizontal lines representing piano keys.

Handwritten musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has a similar eighth-note pattern. Measures 1-2: Both voices play eighth notes. Measures 3-4: The top voice plays eighth-note pairs (two eighth notes per beat). The bottom voice plays eighth-note pairs.

Handwritten musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has a similar eighth-note pattern. Measures 5-6: Both voices play eighth notes. Measures 7-8: The top voice plays eighth-note pairs. The bottom voice plays eighth-note pairs.

Handwritten musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has a similar eighth-note pattern. Measures 9-10: Both voices play eighth notes. Measures 11-12: The top voice plays eighth-note pairs. The bottom voice plays eighth-note pairs.

A handwritten musical score for two voices, consisting of six systems of music. The top system shows the soprano and alto voices in G major. The second system begins with a treble clef and a key signature of one sharp. The third system begins with a bass clef and a key signature of one sharp. The fourth system returns to a treble clef and a key signature of one sharp. The fifth system begins with a bass clef and a key signature of one sharp. The sixth system concludes with a treble clef and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines.

A handwritten musical score for two voices and piano, consisting of eight staves of music. The score is divided into three systems by vertical bar lines. The top system starts in G major (two sharps) and transitions to E major (one sharp) at the end of the first system. The middle system starts in E major and transitions to B-flat major (two flats) at the beginning of the third staff. The bottom system starts in B-flat major and remains there until the end. The vocal parts (treble and bass) are written in black ink on five-line staves, with lyrics in cursive script below the notes. The piano part is written in brown ink on four-line staves, with bass notes extending below the staff. Measures include quarter notes, eighth notes, sixteenth notes, and various rests. The score is written on aged paper with some foxing and staining.

A handwritten musical score for two voices. The top staff begins with a bass clef and a key signature of one sharp. The bottom staff begins with a bass clef and a key signature of one sharp. Both staves are in common time. The music consists of eight measures, each starting with an eighth note followed by a dotted half note. Measures 1-4: Top staff has eighth notes on the first, third, and fifth lines; bottom staff has eighth notes on the first, third, and fifth lines. Measures 5-8: Top staff has eighth notes on the first, second, and fourth lines; bottom staff has eighth notes on the first, second, and fourth lines.

A handwritten musical score for four voices. The top voice uses a treble clef, the second voice a bass clef, the third voice a treble clef, and the bottom voice a bass clef. The key signature is 2/2 (two flats). The music consists of eight measures. The first measure has a whole note followed by a dotted half note. The second measure has a dotted half note followed by a whole note. The third measure has a dotted half note followed by a whole note. The fourth measure has a dotted half note followed by a whole note. The fifth measure has a dotted half note followed by a whole note. The sixth measure has a dotted half note followed by a whole note. The seventh measure has a dotted half note followed by a whole note. The eighth measure has a dotted half note followed by a whole note.

A handwritten musical score for four voices. The top voice (Soprano) has a treble clef and a key signature of two flats. The second voice (Alto) has a bass clef and a key signature of one flat. The third voice (Tenor) has a bass clef and a key signature of one flat. The bottom voice (Bass) has a bass clef and a key signature of one flat. The score consists of four systems of music. The first system starts with a whole note followed by a dotted half note. The second system starts with a half note followed by a dotted half note. The third system starts with a half note followed by a dotted half note. The fourth system starts with a half note followed by a dotted half note.

A handwritten musical score for two voices (Treble and Bass) and piano, consisting of three systems of music. The score is written on five-line staves. The first system starts in G minor (two flats) and transitions to E major (one sharp). The second system starts in E major (one sharp) and transitions to A major (no sharps or flats). The third system starts in A major (no sharps or flats) and transitions to D major (one sharp). The vocal parts are written in Treble and Bass clefs, respectively. The piano part is written below the vocal staves, also in Treble and Bass clefs. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte and piano.

A handwritten musical score for two voices and piano, consisting of six systems of music. The score is written on five-line staves. The top system starts in G major (two sharps) and transitions to E major (one sharp) at measure 4. The second system starts in E major. The third system starts in A major (three sharps). The fourth system starts in D major (one sharp). The fifth system starts in G major. The sixth system starts in C major (no sharps or flats). Measures 1-4: Treble clef, two sharps. Bass clef, two sharps. Treble clef, one sharp. Bass clef, one sharp. Treble clef, three sharps. Bass clef, one sharp. Measures 5-8: Treble clef, one sharp. Bass clef, one sharp. Treble clef, one sharp. Bass clef, one sharp. Treble clef, one sharp. Bass clef, one sharp. Measures 9-12: Treble clef, one sharp. Bass clef, one sharp. Treble clef, one sharp. Bass clef, one sharp. Treble clef, one sharp. Bass clef, one sharp.

Handwritten musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has a pattern of eighth notes and sixteenth notes. Measures 1-2: Treble: D, E, F, G, A, B, C, D. Bass: D, E, F, G, A, B, C, D. Measures 3-4: Treble: D, E, F, G, A, B, C, D. Bass: D, E, F, G, A, B, C, D.

Handwritten musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has a pattern of eighth notes and sixteenth notes. Measures 5-6: Treble: D, E, F, G, A, B, C, D. Bass: D, E, F, G, A, B, C, D. Measures 7-8: Treble: D, E, F, G, A, B, C, D. Bass: D, E, F, G, A, B, C, D.

Handwritten musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has a pattern of eighth notes and sixteenth notes. Measures 9-10: Treble: D, E, F, G, A, B, C, D. Bass: D, E, F, G, A, B, C, D. Measures 11-12: Treble: D, E, F, G, A, B, C, D. Bass: D, E, F, G, A, B, C, D.

A handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The score is divided into four systems of two measures each. The vocal parts are as follows:

- Soprano (Top Staff):** Consists of eighth-note patterns primarily on the first and third beats of each measure.
- Alto (Middle Staff):** Consists of eighth-note patterns primarily on the second and fourth beats of each measure.
- Bass (Bottom Staff):** Consists of quarter-note patterns primarily on the first and third beats of each measure.

The vocal parts are grouped by a brace on the left side of the page. The score is written on eight staves, with each system starting on a new staff. The music is written in a clear, cursive hand.

This is a handwritten musical score for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is written in G major (one sharp) and 2/4 time.

The score is divided into five systems by brace groups:

- System 1:** Treble clef, one sharp, 2/4 time. The vocal parts consist of eighth-note patterns.
- System 2:** Bass clef, one sharp, 2/4 time. The vocal parts consist of eighth-note patterns.
- System 3:** Bass clef, one sharp, 2/4 time. The vocal parts consist of eighth-note patterns.
- System 4:** Treble clef, one sharp, 2/4 time. The vocal parts consist of eighth-note patterns.
- System 5:** Bass clef, one sharp, 2/4 time. The vocal parts consist of eighth-note patterns.

The vocal parts are separated by brace groups. The music is written on five-line staves.

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time and E-flat major. The score is divided into eight measures. Measure 1: Soprano has a dotted half note followed by eighth notes. Alto has a half note followed by eighth notes. Bass has a half note followed by eighth notes. Measure 2: Soprano has a half note followed by eighth notes. Alto has a half note followed by eighth notes. Bass has a half note followed by eighth notes. Measure 3: Soprano has a half note followed by eighth notes. Alto has a half note followed by eighth notes. Bass has a half note followed by eighth notes. Measure 4: Soprano has a half note followed by eighth notes. Alto has a half note followed by eighth notes. Bass has a half note followed by eighth notes. Measure 5: Soprano has a half note followed by eighth notes. Alto has a half note followed by eighth notes. Bass has a half note followed by eighth notes. Measure 6: Soprano has a half note followed by eighth notes. Alto has a half note followed by eighth notes. Bass has a half note followed by eighth notes. Measure 7: Soprano has a half note followed by eighth notes. Alto has a half note followed by eighth notes. Bass has a half note followed by eighth notes. Measure 8: Soprano has a half note followed by eighth notes. Alto has a half note followed by eighth notes. Bass has a half note followed by eighth notes.

No. 3.—INTERVALS OF THIRDS.

A handwritten musical score for two voices. The top voice uses a treble clef and the bottom voice uses a bass clef. Both voices are in common time. The key signature is one sharp. The music consists of eight staves of handwritten notation, with each staff containing approximately 10 measures. The notation includes various note heads, stems, and dots indicating pitch and rhythm.

69

A handwritten musical score for two voices, consisting of six systems of music. The score is written on five-line staves with various key signatures (G major, C major, F major, B-flat major, G minor, C minor, F minor) and time signatures (common time). The vocal parts are separated by a brace. The first system starts with a treble clef, common time, and G major. The second system starts with a bass clef, common time, and C major. The third system starts with a treble clef, common time, and F major. The fourth system starts with a bass clef, common time, and B-flat major. The fifth system starts with a treble clef, common time, and G minor. The sixth system starts with a bass clef, common time, and C minor. The score concludes with a bass clef, common time, and F minor. A handwritten number '69' is at the top center, and a small arrow points from the top right towards the end of the score.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of six systems of music, each with a treble clef, a bass clef, and a common time signature. The key signature changes from two sharps to one sharp to no sharps or flats. The vocal parts are written in soprano, alto, tenor, and bass staves. The piano part is written below the vocal staves, featuring a treble clef and a bass clef. The score includes various note heads, stems, and rests, along with dynamic markings like p (piano) and f (forte). The vocal parts show rhythmic patterns such as eighth-note pairs and sixteenth-note figures. The piano part includes sustained notes and harmonic progressions.

Handwritten musical score for two voices (Soprano and Alto) and piano.

Top System:

- Soprano:** Treble clef, key signature of one sharp (F#). Notes: D, C, B, A, G, F, E, D.
- Alto:** C-clef, key signature of one sharp (F#). Notes: E, D, C, B, A, G, F, E.
- Piano:** Treble clef, bass clef. Notes: D, C, B, A, G, F, E, D.

Middle System:

- Soprano:** Treble clef, key signature of one sharp (F#). Notes: D, C, B, A, G, F, E, D.
- Alto:** C-clef, key signature of one sharp (F#). Notes: E, D, C, B, A, G, F, E.
- Piano:** Treble clef, bass clef. Notes: D, C, B, A, G, F, E, D.

Bottom System:

- Soprano:** Treble clef, key signature of one sharp (F#). Notes: D, C, B, A, G, F, E, D.
- Alto:** C-clef, key signature of one sharp (F#). Notes: E, D, C, B, A, G, F, E.
- Piano:** Treble clef, bass clef. Notes: D, C, B, A, G, F, E, D.

Final Measures:

- Soprano:** Treble clef, key signature of one sharp (F#). Notes: D, C, B, A, G, F, E, D.
- Alto:** C-clef, key signature of one sharp (F#). Notes: E, D, C, B, A, G, F, E.
- Piano:** Treble clef, bass clef. Notes: D, C, B, A, G, F, E, D.

Measure 71 concludes with a forte dynamic (f).

A handwritten musical score for two voices, consisting of six staves of music. The music is written in common time, with a key signature of one flat. The top two staves are for the soprano voice, and the bottom two staves are for the alto voice. The bottom two staves are grouped by a brace. The music features various note heads, stems, and rests, with some notes having dots or dashes indicating specific performance techniques. The score continues across three pages, with this being page 72.

A handwritten musical score for two voices (Treble and Bass) and piano. The score consists of six systems of music, each starting with a double bar line. The key signature changes from B-flat major (two flats) to E major (no sharps or flats) at the beginning of each system. The time signature is common time (indicated by a 'C'). The vocal parts are written on treble and bass staves respectively, with lyrics in German. The piano part is written below the vocal staves, featuring harmonic patterns and bass lines. The handwriting is clear and legible.

Handwritten musical score for two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of three sharps. Measures 1-4 consist of eighth-note patterns. Measure 1: Treble staff has eighth notes on the first, third, and fifth lines; Bass staff has eighth notes on the first, third, and fifth lines. Measure 2: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines. Measure 3: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines. Measure 4: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines.

Handwritten musical score for two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of three sharps. Measures 5-8 consist of eighth-note patterns. Measure 5: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines. Measure 6: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines. Measure 7: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines. Measure 8: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines.

Handwritten musical score for two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of three sharps. Measures 9-12 consist of eighth-note patterns. Measure 9: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines. Measure 10: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines. Measure 11: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines. Measure 12: Treble staff has eighth notes on the first, second, and fourth lines; Bass staff has eighth notes on the first, second, and fourth lines.

A handwritten musical score consisting of five systems of music, each with two staves. The music is written in common time.

System 1: Treble clef, B-flat key signature. The top staff has eighth-note patterns: (B, A), (A, G), (G, F), (F, E), (E, D), (D, C). The bottom staff has eighth-note patterns: (B, A), (A, G), (G, F), (F, E), (E, D), (D, C).

System 2: Treble clef, B-flat key signature. The top staff has eighth-note patterns: (G, F), (F, E), (E, D), (D, C), (C, B), (B, A). The bottom staff has eighth-note patterns: (G, F), (F, E), (E, D), (D, C), (C, B), (B, A).

System 3: Treble clef, B-flat key signature. The top staff has eighth-note patterns: (D, C), (C, B), (B, A), (A, G), (G, F), (F, E). The bottom staff has eighth-note patterns: (D, C), (C, B), (B, A), (A, G), (G, F), (F, E).

System 4: Treble clef, B-flat key signature. The top staff has eighth-note patterns: (G, F), (F, E), (E, D), (D, C), (C, B), (B, A). The bottom staff has eighth-note patterns: (G, F), (F, E), (E, D), (D, C), (C, B), (B, A).

System 5: Treble clef, B-flat key signature. The top staff has eighth-note patterns: (D, C), (C, B), (B, A), (A, G), (G, F), (F, E). The bottom staff has eighth-note patterns: (D, C), (C, B), (B, A), (A, G), (G, F), (F, E).

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time, 2/2, and 3/4. The Soprano part (top line) consists of eighth-note patterns. The Alto part (middle line) consists of quarter-note patterns. The Bass part (bottom line) consists of half-note patterns. The vocal parts are grouped by a brace.

A handwritten musical score for three voices. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The music is in common time, F major, and 2/4 time. The score includes various note heads, rests, and bar lines.

A handwritten musical score consisting of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. All staves are in common time and G major (indicated by a sharp sign). The music consists of eighth and sixteenth note patterns.

A handwritten musical score consisting of six staves, each with a different vocal line. The music is written in common time.

- Staff 1:** Treble clef, key signature of one sharp (F#). The notes are mostly eighth notes with some sixteenth-note patterns.
- Staff 2:** Treble clef, key signature of one sharp (F#). The notes are mostly eighth notes with some sixteenth-note patterns.
- Staff 3:** Bass clef, key signature of one sharp (F#). The notes are mostly eighth notes with some sixteenth-note patterns.
- Staff 4:** Treble clef, key signature of one sharp (F#). The notes are mostly eighth notes with some sixteenth-note patterns.
- Staff 5:** Treble clef, key signature of one sharp (F#). The notes are mostly eighth notes with some sixteenth-note patterns.
- Staff 6:** Bass clef, key signature of one sharp (F#). The notes are mostly eighth notes with some sixteenth-note patterns.

The score shows a continuous sequence of measures across all staves, with the vocal parts often overlapping or providing harmonic support to each other.

A handwritten musical score for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is written in 2/4 time. The Soprano part consists of a continuous melody of eighth and sixteenth notes. The Alto part provides harmonic support with sustained notes and occasional eighth-note chords. The Bass part also provides harmonic support with sustained notes and occasional eighth-note chords. The score is written on five-line staves, and the key signature changes from B-flat major (two flats) to E major (no sharps or flats) around the middle of the page.

So here

No. 4.—INTERVALS OF FOURTHS.

This exercise must be sung rather slowly—at first *softly* throughout and *without slurring*;—then commencing the minim *p p*, increasing the power on the fourth beat, and slurring *forte* up to the crotchet;—then commencing the minim with full voice, diminishing the power on the fourth beat, and slurring *p p* up to the crotchet.

The musical score consists of six staves of music. The top two staves are in common time (C) and common key (C). The third staff begins in common time (C) and common key (C), but changes to common time (C) and F major (F#) at the start of the measure. The bottom two staves are in common time (C) and common key (C). The music is composed of eighth-note patterns. Measure 1: C-C-C-C-C-C-C-C. Measure 2: C-C-C-C-C-C-C-C. Measure 3: C-C-C-C-C-C-C-C. Measures 4-5: C-C-C-C-C-C-C-C. Measures 6-7: C-C-C-C-C-C-C-C. Measures 8-9: C-C-C-C-C-C-C-C. Measures 10-11: C-C-C-C-C-C-C-C. Measures 12-13: C-C-C-C-C-C-C-C. Measures 14-15: C-C-C-C-C-C-C-C. Measures 16-17: C-C-C-C-C-C-C-C. Measures 18-19: C-C-C-C-C-C-C-C. Measures 20-21: C-C-C-C-C-C-C-C. Measures 22-23: C-C-C-C-C-C-C-C. Measures 24-25: C-C-C-C-C-C-C-C. Measures 26-27: C-C-C-C-C-C-C-C. Measures 28-29: C-C-C-C-C-C-C-C. Measures 30-31: C-C-C-C-C-C-C-C. Measures 32-33: C-C-C-C-C-C-C-C. Measures 34-35: C-C-C-C-C-C-C-C. Measures 36-37: C-C-C-C-C-C-C-C. Measures 38-39: C-C-C-C-C-C-C-C. Measures 40-41: C-C-C-C-C-C-C-C. Measures 42-43: C-C-C-C-C-C-C-C. Measures 44-45: C-C-C-C-C-C-C-C. Measures 46-47: C-C-C-C-C-C-C-C. Measures 48-49: C-C-C-C-C-C-C-C. Measures 50-51: C-C-C-C-C-C-C-C. Measures 52-53: C-C-C-C-C-C-C-C. Measures 54-55: C-C-C-C-C-C-C-C. Measures 56-57: C-C-C-C-C-C-C-C. Measures 58-59: C-C-C-C-C-C-C-C. Measures 60-61: C-C-C-C-C-C-C-C. Measures 62-63: C-C-C-C-C-C-C-C. Measures 64-65: C-C-C-C-C-C-C-C. Measures 66-67: C-C-C-C-C-C-C-C. Measures 68-69: C-C-C-C-C-C-C-C. Measures 70-71: C-C-C-C-C-C-C-C. Measures 72-73: C-C-C-C-C-C-C-C. Measures 74-75: C-C-C-C-C-C-C-C. Measures 76-77: C-C-C-C-C-C-C-C. Measures 78-79: C-C-C-C-C-C-C-C. Measures 80-81: C-C-C-C-C-C-C-C. Measures 82-83: C-C-C-C-C-C-C-C. Measures 84-85: C-C-C-C-C-C-C-C. Measures 86-87: C-C-C-C-C-C-C-C. Measures 88-89: C-C-C-C-C-C-C-C. Measures 90-91: C-C-C-C-C-C-C-C. Measures 92-93: C-C-C-C-C-C-C-C. Measures 94-95: C-C-C-C-C-C-C-C.

Handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music. The top system shows the vocal parts in treble clef and the piano part in bass clef. The second system begins with dynamic markings > p above the vocal staves. The third system continues with > p. The fourth system concludes the page with > p.

Continuation of the musical score from page 80. The vocal parts remain in treble clef, and the piano part is in bass clef. The score includes four systems of music, each starting with a dynamic marking > p above the vocal staves.

Continuation of the musical score from page 80. The vocal parts remain in treble clef, and the piano part is in bass clef. The score includes four systems of music, each starting with a dynamic marking > p above the vocal staves.

1st, pp sostenuto, but without slurring.
2nd f slur dim. p pp
3rd pp slur cres. f

A handwritten musical score consisting of three staves. The top staff uses a treble clef and has a key signature of one sharp. It contains 12 measures of music. The middle staff uses a bass clef and has a key signature of one sharp. It contains 10 measures of music. The bottom staff uses a treble clef and has a key signature of one sharp. It contains 10 measures of music. Measures 1-2, 4-5, and 8-9 are common to all three staves. Measures 3, 6, and 7 are specific to the middle staff. Measures 10 and 11 are specific to the bottom staff.

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time, B-flat major. The score consists of four systems. The first system shows Soprano and Alto parts with bass notes below. The second system shows Soprano and Alto parts with bass notes below. The third system shows Soprano and Alto parts with bass notes below. The fourth system shows Soprano and Alto parts with bass notes below. The bass part is written in a separate staff at the bottom.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth notes (F# G A B). Bass staff has eighth notes (D E F# G). Measure 2: Treble staff has eighth notes (G A B C). Bass staff has eighth notes (E F# G A). Measure 3: Treble staff has eighth notes (A B C D). Bass staff has eighth notes (F# G A B). Measure 4: Treble staff has eighth notes (B C D E). Bass staff has eighth notes (G A B C). Measure 5: Treble staff has eighth notes (C D E F). Bass staff has eighth notes (A B C D). Measure 6: Treble staff has eighth notes (D E F G). Bass staff has eighth notes (B C D E).

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth notes (F# G A B). Bass staff has eighth notes (D E F# G). Measure 2: Treble staff has eighth notes (G A B C). Bass staff has eighth notes (E F# G A). Measure 3: Treble staff has eighth notes (A B C D). Bass staff has eighth notes (F# G A B). Measure 4: Treble staff has eighth notes (B C D E). Bass staff has eighth notes (G A B C). Measure 5: Treble staff has eighth notes (C D E F). Bass staff has eighth notes (A B C D). Measure 6: Treble staff has eighth notes (D E F G). Bass staff has eighth notes (B C D E).

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth notes (F# G A B). Bass staff has eighth notes (D E F# G). Measure 2: Treble staff has eighth notes (G A B C). Bass staff has eighth notes (E F# G A). Measure 3: Treble staff has eighth notes (A B C D). Bass staff has eighth notes (F# G A B). Measure 4: Treble staff has eighth notes (B C D E). Bass staff has eighth notes (G A B C). Measure 5: Treble staff has eighth notes (C D E F). Bass staff has eighth notes (A B C D). Measure 6: Treble staff has eighth notes (D E F G). Bass staff has eighth notes (B C D E).

No. 5.—INTERVALS OF FIFTHS.

Commence taking breath *slowly* and *noiselessly* on the third beat of the first bar. Mentally aim at the pitch of the first note before singing it. Economize the breath so that the crotchet rest may be sufficient to fill the lungs again. Adopt all the "nuances" as in the preceding Exercise.

The image shows a handwritten musical score consisting of six systems of music. Each system contains two staves: a soprano staff in treble clef and a bass staff in bass clef. The music is written in common time (indicated by a 'C'). The first system starts with a single note followed by a series of eighth notes. The second system begins with a bass note followed by a series of eighth notes. The third system starts with a bass note followed by a series of eighth notes. The fourth system starts with a bass note followed by a series of eighth notes. The fifth system starts with a bass note followed by a series of eighth notes. The sixth system starts with a bass note followed by a series of eighth notes.

A handwritten musical score consisting of six staves of music for two voices. The top two staves are in common time, treble clef, and B-flat major. The bottom four staves are in common time, bass clef, and C major. The music includes various note heads, stems, and rests, with some measure endings indicated by colons and repeat signs.

The score is organized into three systems. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The third system contains measures 13 through 18. Measure 13 starts with a bass note followed by a treble note. Measures 14 and 15 show a bass line with eighth-note patterns. Measures 16 and 17 feature eighth-note chords in the bass. Measure 18 concludes the piece with a bass note followed by a treble note.

A handwritten musical score for three voices (Treble, Bass, and Alto) across four systems. The music is in common time.

System 1: Treble clef, B-flat key signature. Bass part has a continuous eighth-note bass line. Alto part has a continuous eighth-note bass line.

System 2: Treble clef, B-flat key signature. Bass part consists of sustained notes with grace notes. Alto part consists of sustained notes with grace notes.

System 3: Treble clef, B-flat key signature. Bass part consists of sustained notes with grace notes. Alto part consists of sustained notes with grace notes.

System 4: Treble clef, A major key signature. Bass part has a continuous eighth-note bass line. Alto part has a continuous eighth-note bass line.

No. 6.—INTERVALS OF SIXTHS.

Commence to take breath *slowly* and *noiselessly* on the third beat of the first bar. Mentally aim at the pitch of the first note before singing it. Economize the breath so that the crotchet rest may be sufficient to fill the lungs again. Adopt all the "*nuances*" as in the preceding Exercise.

The musical score consists of six staves of handwritten music:

- Staff 1 (Treble Clef):** Starts with a whole rest, followed by quarter notes on A, B, C, D, E, F, G, and H. The key signature changes from C major to G major.
- Staff 2 (Clef):** Starts with a whole rest, followed by quarter notes on A, B, C, D, E, F, G, and H.
- Staff 3 (Treble Clef):** An empty staff, likely a repeat sign.
- Staff 4 (Clef):** An empty staff, likely a repeat sign.
- Staff 5 (Bass Clef):** Starts with a half note on A, followed by eighth-note pairs on B, C, D, E, F, G, and H. Measures end with a half note on A.
- Staff 6 (Clef):** Starts with a half note on A, followed by eighth-note pairs on B, C, D, E, F, G, and H. Measures end with a half note on A.

This image shows a handwritten musical score consisting of five systems of music, likely for two voices (Soprano and Alto) and piano. The score is written on five-line staves with various clefs (G, C, F) and key signatures (F major, B-flat major, G major, D major, A major). The music includes dynamic markings such as forte (f), piano (p), and sforzando (sf). The notation uses a mix of whole, half, and quarter notes, along with rests. The handwriting is clear and legible, though some notes and stems are partially obscured by the staves.

A handwritten musical score consisting of three staves. The top staff uses a treble clef and has a key signature of one sharp. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of measures of eighth and sixteenth notes, with various rests and dynamic markings like 'p' (piano) and 'f' (forte). Measures 1-4 are on the top staff, measures 5-8 on the middle staff, and measures 9-12 on the bottom staff.

A handwritten musical score for four voices. The top two staves are soprano and alto, both in treble clef and common time, with a key signature of one sharp. The bottom two staves are tenor and bass, both in bass clef and common time, with a key signature of one sharp. The music consists of eight measures, with each measure containing six eighth notes. The vocal parts are separated by vertical bar lines, and the instrumental parts are grouped by large brace-like brackets.

No. 7.—INTERVALS OF SEVENTHHS.

Commence to take breath *slowly* and *noiselessly* on the third beat of the first bar. Mentally aim at the pitch of the first note before singing it. Economize the breath so that the crotchet rest may be sufficient to fill the lungs again. Adopt all the "nuances" as in the preceding Exercise.

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of music, ending with a half note followed by a sharp sign. The bottom staff begins with a bass clef, a common time signature, and a key signature of one flat. It contains six measures of music, ending with a half note followed by a sharp sign. Both staves feature various note heads, stems, and rests, with dynamic markings such as p , f , ff , and pp . Measures are separated by vertical bar lines. Measures 3-6 of both staves begin with a bass clef and a key signature of one flat, indicating a change in harmonic context.

Handwritten musical score for two voices and piano. The top system shows the soprano and alto parts in treble clef, and the piano part in bass clef. The key signature changes from B-flat major to A major. Measure 1: Soprano has a dotted half note followed by an eighth note. Alto rests. Piano has a half note. Measure 2: Soprano has a half note. Alto rests. Piano has a half note. Measure 3: Soprano has a half note. Alto rests. Piano has a half note. Measure 4: Soprano has a half note. Alto rests. Piano has a half note.

Handwritten musical score for two voices and piano. The top system shows the soprano and alto parts in treble clef, and the piano part in bass clef. The key signature changes from A major to D major. Measure 5: Soprano has a half note. Alto has a half note. Piano has a half note. Measure 6: Soprano has a half note. Alto has a half note. Piano has a half note. Measure 7: Soprano has a half note. Alto has a half note. Piano has a half note. Measure 8: Soprano has a half note. Alto has a half note. Piano has a half note.

Handwritten musical score for two voices and piano. The top system shows the soprano and alto parts in treble clef, and the piano part in bass clef. The key signature changes from D major to G major. Measure 9: Soprano has a half note. Alto has a half note. Piano has a half note. Measure 10: Soprano has a half note. Alto has a half note. Piano has a half note. Measure 11: Soprano has a half note. Alto has a half note. Piano has a half note. Measure 12: Soprano has a half note. Alto has a half note. Piano has a half note.

No. 8.—INTERVALS OF OCTAVES.

Commence taking breath *slowly* and *noiselessly* on the third beat of the first bar. Mentally aim at the pitch of the first note before singing it. Economize the breath so that the minim rest may be sufficient to fill the lungs again. Adopt all the "nuances" as in the preceding Exercise.

Handwritten musical score for two voices (Treble and Bass) and piano. The score consists of four systems of music. Measures 1-4 show the vocal parts and piano accompaniment. The vocal parts are mostly sustained notes or short eighth-note chords. The piano part features eighth-note patterns.

Handwritten musical score for two voices (Treble and Bass) and piano. The score continues with four systems of music. Measures 5-8 show the vocal parts and piano accompaniment. The vocal parts are mostly sustained notes or short eighth-note chords. The piano part features eighth-note patterns.

Handwritten musical score for two voices (Treble and Bass) and piano. The score concludes with four systems of music. Measures 9-12 show the vocal parts and piano accompaniment. The vocal parts are mostly sustained notes or short eighth-note chords. The piano part features eighth-note patterns.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 93 and 94 show eighth-note patterns with various accidentals. Measures 95 and 96 show sixteenth-note patterns with complex harmonic changes indicated by sharps and flats.

The score consists of four systems of music:

- System 1 (Measures 93-94):** Treble and bass staves. The treble staff has a continuous eighth-note pattern starting with a flat. The bass staff has a similar pattern with some eighth-note pairs.
- System 2 (Measures 95-96):** Treble and bass staves. The treble staff shows a mix of eighth and sixteenth notes with accidentals. The bass staff shows a mix of eighth and sixteenth notes with accidentals.
- System 3 (Measures 93-94):** Treble and bass staves. The treble staff has a continuous eighth-note pattern starting with a flat. The bass staff has a similar pattern with some eighth-note pairs.
- System 4 (Measures 95-96):** Treble and bass staves. The treble staff shows a mix of eighth and sixteenth notes with accidentals. The bass staff shows a mix of eighth and sixteenth notes with accidentals.

No. 9.

This Exercise must be sung slowly and softly at first, taking breath at the end of the fourth bar. The speed must afterwards be increased so as to sing the whole Exercise in one breath.

The musical score for Exercise No. 9 is composed of six staves of handwritten notation. The score is organized into three distinct sections, each starting with a different key signature and time signature. The first section begins in common time with a key signature of one sharp (F#). The second section begins in common time with a key signature of one flat (B-flat). The third section begins in common time with a key signature of two sharps (D#). The notation includes various note heads (circles with stems), rests, and horizontal connecting lines between notes. The score is written on five-line staff paper.

A handwritten musical score for four voices, consisting of three systems of music. The score is written on five-line staves with various key signatures and time signatures. The first system starts in G minor (two sharps) and moves to E major (no sharps or flats). The second system starts in A major (three sharps) and moves to D major (one sharp). The third system starts in F major (one sharp) and moves to B-flat major (two flats). The vocal parts are labeled with letters: C (top), B (second from top), A (third from top), and D (bottom). The score includes dynamic markings like forte (f), piano (p), and sforzando (sf).

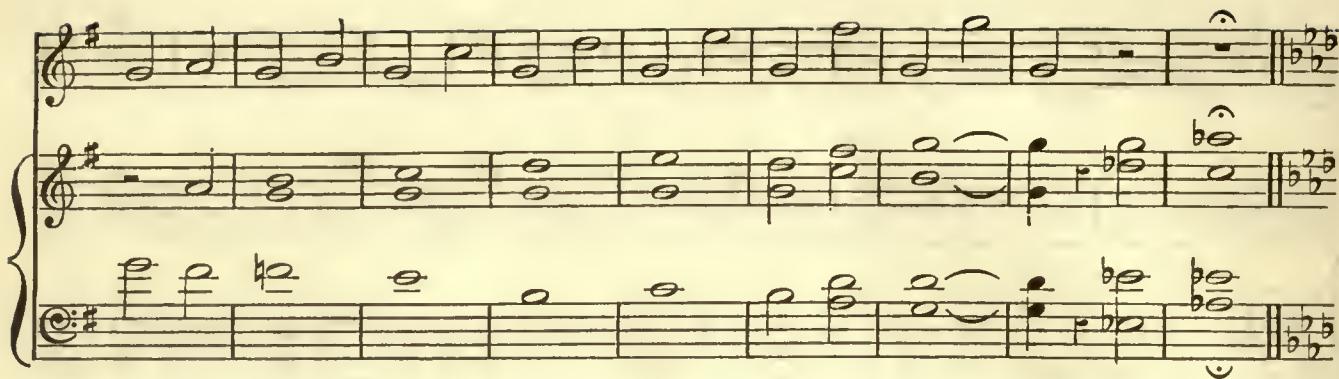
Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature changes from B-flat major (two flats) to C major (no sharps or flats) and then to D major (one sharp). Measure 1: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature changes from C major (no sharps or flats) to E major (one sharp) and then to G major (one sharp). Measure 5: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 7: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 8: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature changes from G major (one sharp) to A major (two sharps). Measure 9: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 10: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 11: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 12: Soprano has eighth-note pairs, Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs.

A handwritten musical score for two staves, measures 1 through 10. The top staff uses a treble clef and a key signature of three sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measures 1-3 show eighth-note patterns. Measures 4-6 show quarter notes and eighth-note pairs. Measures 7-9 show eighth-note patterns. Measure 10 concludes with a half note followed by a fermata.

Handwritten musical score for two staves, measures 1-10. The top staff uses a treble clef and a key signature of three sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measures 1-3 show eighth-note patterns. Measures 4-6 show quarter notes and eighth-note pairs. Measures 7-9 show eighth-note patterns. Measure 10 concludes with a half note followed by a fermata.



No. 10.

Commence to take a "*full breath*," *slowly and silently*, on the third beat of the first bar, and take a "*half breath*" on the crotchet rest. Sing all the notes with an equal degree of power, first *piano*, then *forte*; then commencing *piano* make a *crescendo* in ascending, and commencing *forte* the first note in the fourth bar make a *decrescendo* in descending. Then commence *forte* and diminish the power in ascending, and after the crotchet rest commence *piano* and increase the power in descending. In every instance the intervals must be attacked firmly, and slurring must be avoided.

A handwritten musical score for two staves, page 99. The score consists of six systems of music, each with two measures. The top staff uses a treble clef and a bass clef, with a key signature of three flats. The bottom staff uses a bass clef, with a key signature of one flat. The music features eighth and sixteenth note patterns, with various dynamics and rests. A repeat sign with endings is present in the middle section. A handwritten arrow points from the end of the first system to the beginning of the second system.

Handwritten musical score for two voices and piano. The score consists of four systems of music. The top system uses treble and bass staves with a key signature of three sharps. The bottom system uses treble and bass staves with a key signature of one sharp. The third system uses treble and bass staves with a key signature of one sharp. The fourth system uses treble and bass staves with a key signature of one sharp. Measures 1-4 show the vocal parts entering sequentially, followed by piano chords.

Handwritten musical score for two voices and piano. The top system uses treble and bass staves with a key signature of one sharp. The bottom system uses treble and bass staves with a key signature of one sharp. Measures 5-8 show the vocal parts continuing with piano accompaniment.

Handwritten musical score for two voices and piano. The top system uses treble and bass staves with a key signature of one sharp. The bottom system uses treble and bass staves with a key signature of one sharp. Measures 9-12 show the vocal parts continuing with piano accompaniment.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of three sharps. Measures 101-102 show eighth-note patterns. Measures 103-104 feature sustained notes with grace notes. Measures 105-106 return to eighth-note patterns. Measures 107-108 show sustained notes with grace notes. Measures 109-110 return to eighth-note patterns. Measures 111-112 feature sustained notes with grace notes. Measures 113-114 show eighth-note patterns. Measures 115-116 feature sustained notes with grace notes. Measures 117-118 return to eighth-note patterns. Measures 119-120 feature sustained notes with grace notes. Measures 121-122 show eighth-note patterns. Measures 123-124 feature sustained notes with grace notes. Measures 125-126 show eighth-note patterns. Measures 127-128 feature sustained notes with grace notes. Measures 129-130 show eighth-note patterns.

No. 11.

Observe the directions given in the preceding Exercise concerning "breathing" and "nuances." Keep the mouth moderately open and firmly fixed in one position, and the tongue flat, with the tip slightly touching the back of the lower front teeth. Bring the sound well forward in the cavity of the mouth.

The musical score consists of eight staves of music, divided into two systems by a double bar line with repeat dots. The first system (measures 1-8) has four staves: Treble, Bass, Alto, and Tenor. The second system (measures 9-16) also has four staves: Treble, Bass, Alto, and Tenor. The music is in common time. Key signatures and time signatures change throughout the piece. Measures include various note values such as eighth and sixteenth notes, and rests. Articulation marks like dots and dashes are present on some notes. The score is written on five-line staff paper.

A handwritten musical score consisting of four systems of music, each with two staves. The music is written in black ink on light-colored paper.

Measure 103: The top staff starts with a whole rest. The bottom staff has a whole note followed by a half note. Measures 104-105: Both staves begin with eighth-note patterns. Measure 106: Both staves end with eighth-note patterns.

The score uses various clefs (G, C, F), key signatures (F major, C major, G major, D major, A major, E major, B major, F minor, C minor, G minor, D minor, A minor, E minor, B minor), and time signatures (common time, 2/4, 3/4). Measures 103-105 are in common time, while measure 106 is in 2/4 time.

No. 12.

Sing the following Exercise slowly, and only once at first; then, increasing the speed, sing it two and three times in succession in one breath, with the various "*nuances*" as in the preceding Exercises.

The musical exercise is composed of eight staves of music, divided into four sections by brace lines. Each section begins with a measure of rest followed by a rhythmic pattern. The first section (measures 1-2) is in 3/4 time with a key signature of one flat. The second section (measures 3-4) is also in 3/4 time with a key signature of one flat. The third section (measures 5-6) is in 3/4 time with a key signature of two flats. The fourth section (measures 7-8) is in 3/4 time with a key signature of three flats. The music features eighth and sixteenth notes, with various dynamics like dots and dashes, and rests.

Musical score for two voices (Soprano and Alto) and piano, featuring three systems of music.

System 1: Key signature changes from $\text{C}^{\text{b}}\text{b}$ to $\text{F}^{\sharp}\sharp$. The vocal parts enter with eighth-note patterns, followed by piano chords.

System 2: Key signature changes from $\text{C}^{\text{b}}\text{b}$ to $\text{C}^{\sharp}\sharp$. The vocal parts continue their eighth-note patterns, and piano chords provide harmonic support.

System 3: Key signature changes from $\text{C}^{\sharp}\sharp$ back to $\text{C}^{\text{b}}\text{b}$. The vocal parts maintain their eighth-note patterns, and piano chords continue to support the harmonic progression.

This is a handwritten musical score for three voices (Soprano, Alto, Bass) and piano, consisting of four systems of music. The vocal parts are grouped together by a brace. The piano accompaniment is indicated by a bass staff at the bottom of each system.

The score is written in common time. Key changes are indicated by changes in the key signature and the use of various sharps and flats. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Bass (bottom).

System 1 (Measures 1-4):
Key: G major (no sharps or flats). Measure 1: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 2: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 3: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 4: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs.

System 2 (Measures 5-8):
Key: C major (one sharp, F#). Measure 5: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 6: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 7: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 8: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs.

System 3 (Measures 9-12):
Key: F major (two sharps, C# and G#). Measure 9: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 10: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 11: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 12: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs.

System 4 (Measures 13-16):
Key: D major (three sharps, A#, E#, B#). Measure 13: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 14: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 15: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs. Measure 16: Soprano has eighth-note pairs. Alto has quarter notes. Bass has eighth-note pairs.

No. 13.

The first four bars to be sung with all the various "*nuances*" previously described, but the ascending scale must be sung in every case as lightly as possible, and with the least expenditure of breath. The whole Exercise must be sung in *one breath*, and it must therefore be taken at a moderately quick pace.

The musical score consists of eight staves of music in 3/8 time. The top section (measures 1-4) includes a treble staff and a bass staff. The bottom section (measures 5-8) includes a soprano staff and an alto staff. The music features various note heads and stems, with sustained notes and rests in the bottom section. The score is divided into two sections by a brace.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measures 1 and 2 show eighth-note patterns. Measure 1 starts with a dotted half note followed by an eighth note. Measure 2 starts with a sixteenth-note pattern. Measures 3 and 4 show eighth-note chords. Measure 3 starts with a dotted half note followed by an eighth note. Measure 4 starts with a sixteenth-note pattern.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measures 3 and 4 show eighth-note chords. Measure 3 starts with a dotted half note followed by an eighth note. Measure 4 starts with a sixteenth-note pattern.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measures 5 and 6 show eighth-note patterns. Measure 5 starts with a dotted half note followed by an eighth note. Measure 6 starts with a sixteenth-note pattern.

Musical score for two voices (Soprano and Alto) across three staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef.

Staff 1 (Treble Clef):

- Measures 1-4: Soprano has eighth-note pairs, Alto has eighth-note pairs.
- Measure 5: Soprano has sixteenth-note pairs, Alto rests.
- Measure 6: Soprano rests, Alto has eighth-note pairs.

Staff 2 (Bass Clef):

- Measures 1-4: Soprano rests, Alto has eighth-note pairs.
- Measure 5: Soprano rests, Alto has eighth-note pairs.
- Measure 6: Soprano rests, Alto has eighth-note pairs.

Staff 3 (Bass Clef):

- Measures 1-4: Soprano rests, Alto has eighth-note pairs.
- Measure 5: Soprano rests, Alto has eighth-note pairs.
- Measure 6: Soprano rests, Alto has eighth-note pairs.

The musical score consists of four staves of music in 2/4 time. The top staff is in G major (indicated by a sharp sign) and uses a treble clef. The second staff is in E major (indicated by a sharp sign) and uses a bass clef. The third staff is in C major (indicated by a circle) and uses an alto clef. The bottom staff is in A major (indicated by a sharp sign) and uses a bass clef. The music features eighth and sixteenth note patterns, with various dynamics like forte (F), piano (P), and accents. Measures are separated by vertical bar lines, and repeat signs with dots indicate measure repetitions.

No. 14.

1st time *f*
2nd time *p*

The musical score consists of three staves of piano music, labeled "No. 14." The first staff begins with a dynamic marking of *f*, followed by *p*. Measure 3 consists of eighth-note pairs. Measures 4-5 show sixteenth-note patterns with slurs and grace notes. Measures 6-7 continue with sixteenth-note patterns. The second staff follows a similar pattern, starting with *p* in measure 3. The third staff also follows the established pattern, starting with *p* in measure 3. All staves conclude with a final dynamic marking.

Handwritten musical score for two voices and piano. The score consists of four systems of music. The top two systems are in common time, B-flat major, and feature two staves: soprano and alto. The bottom two systems are also in common time, B-flat major, and feature two staves: bass and tenor. The vocal parts have melodic lines with eighth and sixteenth notes, while the harmonic support is provided by the piano. Measure numbers 112 through 115 are indicated above each system. The vocal parts begin with a forte dynamic.

Continuation of the handwritten musical score. The vocal parts continue their melodic lines, supported by the harmonic patterns established in the previous system. The vocal entries are marked with measure numbers 113 through 116. The vocal parts begin with a forte dynamic.

Continuation of the handwritten musical score. The vocal parts continue their melodic lines, supported by the harmonic patterns established in the previous system. The vocal entries are marked with measure numbers 114 through 117. The vocal parts begin with a forte dynamic.

The musical score is divided into four systems, each containing three staves (Soprano, Alto, Bass). The key signature changes between systems:

- System 1:** Starts in G major (3 sharps). Measures 1-2: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes. Measure 3: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes. Measure 4: Soprano has sixteenth-note patterns, Alto has chords, Bass has quarter notes. Measure 5: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes.
- System 2:** Starts in C major (no sharps or flats). Measures 1-2: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes. Measure 3: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes. Measure 4: Soprano has sixteenth-note patterns, Alto has chords, Bass has quarter notes. Measure 5: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes.
- System 3:** Starts in F major (1 flat). Measures 1-2: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes. Measure 3: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes. Measure 4: Soprano has sixteenth-note patterns, Alto has chords, Bass has quarter notes. Measure 5: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes.
- System 4:** Starts in C major (no sharps or flats). Measures 1-2: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes. Measure 3: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes. Measure 4: Soprano has sixteenth-note patterns, Alto has chords, Bass has quarter notes. Measure 5: Soprano has eighth-note pairs, Alto has chords, Bass has quarter notes.

This block contains two systems of musical notation. The top system is in G major (two sharps), indicated by a treble clef and a key signature of two sharps. It consists of three staves: a soprano staff with a melodic line, an alto staff with sustained notes, and a bass staff with sustained notes. The bottom system is in C major (no sharps or flats), indicated by a treble clef and a key signature of no sharps or flats. It also consists of three staves: a soprano staff with a melodic line, an alto staff with sustained notes, and a bass staff with sustained notes.

No. 15.

This block contains three systems of musical notation. The top system is in C major (no sharps or flats), indicated by a treble clef and a key signature of no sharps or flats. It shows a melodic line with eighth-note patterns. The middle system is in C major (no sharps or flats), indicated by a treble clef and a key signature of no sharps or flats. It shows a melodic line with sixteenth-note patterns. The bottom system is in C major (no sharps or flats), indicated by a treble clef and a key signature of no sharps or flats. It shows harmonic progressions with sustained notes and chords.

A handwritten musical score for two voices (Treble and Bass) and piano, consisting of six staves. The score is in common time and includes three systems of music.

System 1: Treble and Bass staves begin with eighth-note patterns. The piano part consists of sustained eighth-note chords. Measures 1-2 end with a repeat sign and a bassoon dynamic (mf). Measures 3-4 show eighth-note patterns continuing.

System 2: Treble and Bass staves continue with eighth-note patterns. The piano part shows sustained eighth-note chords. Measures 1-2 end with a repeat sign and a bassoon dynamic (mf). Measures 3-4 show eighth-note patterns continuing.

System 3: Treble and Bass staves begin with eighth-note patterns. The piano part consists of sustained eighth-note chords. Measures 1-2 end with a repeat sign and a bassoon dynamic (mf). Measures 3-4 show eighth-note patterns continuing.

The image shows three staves of musical notation for two voices. The top staff uses a treble clef and common time, starting with a key signature of one sharp. The middle staff uses a bass clef and common time, also with one sharp. The bottom staff uses a bass clef and common time, with no sharps or flats. The notation includes various note heads, stems, and bar lines. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a half note followed by a measure rest. Measures 4 and 5 show eighth-note patterns. Measures 6 and 7 show eighth-note patterns. Measures 8 and 9 show eighth-note patterns. Measures 10 and 11 show eighth-note patterns. Measures 12 and 13 show eighth-note patterns. Measures 14 and 15 show eighth-note patterns. Measures 16 and 17 show eighth-note patterns. Measures 18 and 19 show eighth-note patterns. Measures 20 and 21 show eighth-note patterns. Measures 22 and 23 show eighth-note patterns. Measures 24 and 25 show eighth-note patterns. Measures 26 and 27 show eighth-note patterns. Measures 28 and 29 show eighth-note patterns. Measures 30 and 31 show eighth-note patterns. Measures 32 and 33 show eighth-note patterns. Measures 34 and 35 show eighth-note patterns. Measures 36 and 37 show eighth-note patterns. Measures 38 and 39 show eighth-note patterns. Measures 40 and 41 show eighth-note patterns. Measures 42 and 43 show eighth-note patterns. Measures 44 and 45 show eighth-note patterns. Measures 46 and 47 show eighth-note patterns. Measures 48 and 49 show eighth-note patterns. Measures 50 and 51 show eighth-note patterns. Measures 52 and 53 show eighth-note patterns. Measures 54 and 55 show eighth-note patterns. Measures 56 and 57 show eighth-note patterns. Measures 58 and 59 show eighth-note patterns. Measures 60 and 61 show eighth-note patterns. Measures 62 and 63 show eighth-note patterns. Measures 64 and 65 show eighth-note patterns. Measures 66 and 67 show eighth-note patterns. Measures 68 and 69 show eighth-note patterns. Measures 70 and 71 show eighth-note patterns. Measures 72 and 73 show eighth-note patterns. Measures 74 and 75 show eighth-note patterns. Measures 76 and 77 show eighth-note patterns. Measures 78 and 79 show eighth-note patterns. Measures 80 and 81 show eighth-note patterns. Measures 82 and 83 show eighth-note patterns. Measures 84 and 85 show eighth-note patterns. Measures 86 and 87 show eighth-note patterns. Measures 88 and 89 show eighth-note patterns. Measures 90 and 91 show eighth-note patterns. Measures 92 and 93 show eighth-note patterns.

This image displays three staves of handwritten musical notation, likely for a string quartet or similar ensemble. The notation is in common time.

- Staff 1 (Top):** Treble clef, key signature of two sharps (G major). The music consists of six measures. Measures 1-2 show eighth-note patterns. Measure 3 is a rest. Measures 4-5 show eighth-note patterns. Measure 6 ends with a half note followed by a fermata.
- Staff 2 (Middle):** Bass clef, key signature of one sharp (F# major). The music consists of six measures. Measures 1-2 show eighth-note patterns. Measure 3 is a rest. Measures 4-5 show eighth-note patterns. Measure 6 ends with a half note followed by a fermata.
- Staff 3 (Bottom):** Treble clef, key signature of one sharp (F# major). The music consists of six measures. Measures 1-2 show eighth-note patterns. Measure 3 is a rest. Measures 4-5 show eighth-note patterns. Measure 6 ends with a half note followed by a fermata.

The notation uses vertical stems and horizontal bar lines. Measures are separated by vertical bar lines. Measures 1-2 and 4-5 are eighth-note patterns. Measures 3 and 6 are half notes. Measures 1-2 and 4-5 have vertical stems pointing down; measure 3 has vertical stems pointing up; measure 6 has vertical stems pointing down. Measures 1-2 and 4-5 have horizontal bar lines; measure 3 has no horizontal bar line; measure 6 has a horizontal bar line.

The image shows three staves of musical notation. The top staff uses a treble clef and has a key signature of two sharps. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. All staves are in 2/4 time. The notation includes various note heads, stems, and bar lines. The first two staves begin with eighth-note patterns, while the third staff begins with a whole note followed by a half note.

The image shows three staves of musical notation for two voices. The top staff consists of two systems of music, each with a treble clef, a key signature of two flats, and a common time signature. The middle staff is a brace group containing two systems, each with a bass clef, a key signature of two flats, and a common time signature. The bottom staff is a brace group containing two systems, each with a bass clef, a key signature of one flat, and a common time signature. The notation includes various note heads, stems, and bar lines, with some notes having vertical strokes above them.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the Soprano voice, and the bottom staff is for the Alto voice. The piano part is represented by a bass staff at the bottom of each system. The music is written in common time, with various key signatures (F major, C major, G major, D major, A major, E major, B major, F# minor, C# minor, G# minor, D# minor, A# minor, E# minor, B# minor). The vocal parts feature eighth-note patterns and sustained notes. The piano part includes bass notes and harmonic chords. Measure numbers are present at the beginning of each system.

A handwritten musical score consisting of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes from G major (one sharp) to F major (no sharps or flats) to D major (two sharps). The time signature is common time. Measures 121-122 show sixteenth-note patterns with slurs and grace marks (>) above the notes. Measures 123-124 feature sustained notes with grace marks above them, followed by eighth-note patterns. Measures 125 concludes with eighth-note patterns.

A handwritten musical score consisting of four staves, each with a treble clef, a bass clef, and a bass clef. The music is written in common time. The score is divided into measures by vertical bar lines. Measure 1: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 7: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 8: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 9: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 10: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 11: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 12: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 13: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 14: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 15: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 16: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 17: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 18: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 19: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 20: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs.

No. 16.

A handwritten musical score for three voices. The top voice (treble clef) consists of six staves of music, each with a key signature of one flat. The middle voice (C-clef) and basso continuo (C-clef) also have six staves each, with a key signature of one flat. The basso continuo part includes a bass staff and a treble staff for the organ. The score features various musical markings such as slurs, grace notes, and dynamic signs (> and >>).

Musical score for two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The key signature changes at the end of the measure. Measures 1-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns.

Musical score for two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The key signature changes at the end of the measure. Measures 1-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns.

Musical score for two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The key signature changes at the end of the measure. Measures 1-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns.

Musical score for piano, page 10, measures 11-12. The score consists of four staves. The top two staves are in treble clef, G major (two sharps), and common time. The bottom two staves are in bass clef, C major (no sharps or flats), and common time. The first measure (measures 11) starts with a single note followed by a sixteenth-note pattern. The second measure (measure 12) starts with a single note followed by a sixteenth-note pattern. Measure 12 concludes with a fermata over the bass staff.

A handwritten musical score for two staves. The top staff uses a treble clef and has six measures. The bottom staff uses a bass clef and has four measures. Measures 1-3 of the top staff show eighth-note patterns with slurs and arrows indicating performance direction. Measures 4-6 show sixteenth-note patterns with slurs. Measures 1-2 of the bottom staff show eighth-note patterns with slurs. Measures 3-4 show sixteenth-note patterns with slurs. The score concludes with a repeat sign and endings.

The image shows three staves of musical notation for two voices. The top staff consists of a treble clef and a bass clef, both in G major (one sharp). The middle staff is a brace connecting the two voices. The bottom staff is also a brace connecting the two voices. The notation includes various note heads, stems, and rests, with some notes having diagonal strokes above them. Measures are separated by vertical bar lines. The music is divided into measures by vertical bar lines.

A handwritten musical score for piano, consisting of four systems of music. The score is written on four-line staves with a treble clef, a bass clef, and a bass clef with a C-clef. The key signature changes between systems: the first two systems are in E-flat major (two flats), the third system is in G major (one sharp), and the fourth system is in E-flat major (two flats). The time signature is common time throughout. The music includes various note heads, stems, and bar lines. The first system starts with a single note followed by a sixteenth-note pattern. The second system features sustained notes and a sixteenth-note pattern. The third system begins with a sustained note followed by a sixteenth-note pattern. The fourth system concludes with a sustained note followed by a sixteenth-note pattern.

The image displays three staves of musical notation, likely for two voices, arranged vertically. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as crescendos and decrescendos. The key signature changes from one staff to another, indicated by the clefs and key signatures at the start of each staff. The first staff begins in C major (two sharps) and ends in B-flat major (one sharp). The second staff begins in A minor (no sharps or flats) and ends in E major (one sharp). The third staff begins in G major (one sharp) and ends in D major (no sharps or flats).

The image displays three staves of musical notation, likely for voice and piano, arranged vertically. The top staff is for the voice (soprano) in G clef, the middle staff is for the piano basso in C clef, and the bottom staff is for the piano treble in C clef. The music consists of six measures. Measures 1-3 are in 2/4 time with a key signature of two flats. Measures 4-6 are in 3/4 time with a key signature of one sharp. The notation includes various note heads, stems, and bar lines, with some notes connected by horizontal lines. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 begins with a quarter note. Measure 3 features a sixteenth-note pattern. Measure 4 starts with a half note. Measure 5 begins with a quarter note. Measure 6 concludes with a half note.

Musical score consisting of three staves of music. The top staff is in G major (one sharp), the middle staff is in C major (no sharps or flats), and the bottom staff is in G major (one sharp). The music is written in common time. The notation includes various note values (eighth notes, sixteenth notes, etc.) and rests. Measure numbers 130, 131, and 132 are indicated above the staves. The score is divided into measures by vertical bar lines.

Musical score for three voices (Soprano, Alto, Bass) across five staves. The score consists of measures 131 through 135.

- Soprano:** Features sixteenth-note patterns and grace notes.
- Alto:** Includes sustained notes and eighth-note chords.
- Bass:** Provides harmonic support with sustained notes and eighth-note patterns.

Key Signatures and Time Signature:
Measure 131: G major (2 sharps)
Measure 132: E minor (1 sharp)
Measures 133-135: G major

No. 18.

A handwritten musical score for piano, consisting of eight staves of music. The score is divided into two systems by a vertical brace. The first system starts in common time (C) with a key signature of one sharp (F#). The first staff has a dynamic marking of *p*. The second staff begins with a crescendo (cres.) and ends with a decrescendo (dim.). The third staff consists of two measures of chords. The fourth staff also consists of two measures of chords. The second system begins in common time with a key signature of one sharp (F#). It features a dynamic marking of *cres.* followed by a decrescendo (dim.). The fifth staff consists of two measures of chords. The sixth staff also consists of two measures of chords. The third system begins in common time with a key signature of one sharp (F#). It features a dynamic marking of *cres.* followed by a decrescendo (dim.). The seventh staff consists of two measures of chords. The eighth staff also consists of two measures of chords.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (one sharp) to A major (two sharps) to B major (three sharps) across the three measures shown. Measure 133 starts with a quarter note followed by sixteenth-note patterns. Measures 134 and 135 continue with similar patterns and harmonic progressions.

Musical score for three staves, likely for two voices and piano. The top staff is soprano (G clef), the middle staff is alto (C clef), and the bottom staff is bass (C clef). The key signature changes between measures, starting at B-flat major, then C major, then G major, then D major, then A major, and finally E major. The time signature is common time throughout. Measure 1: Soprano has eighth notes, Alto has eighth-note pairs, Bass has eighth notes. Measure 2: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measures 3-4: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measures 5-6: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measures 7-8: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measures 9-10: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measures 11-12: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measures 13-14: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measures 15-16: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measures 17-18: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measures 19-20: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs.

A handwritten musical score for three staves, page 135. The score consists of six systems of music, each with a treble clef, a bass clef, and a cello/bass clef. The key signature changes frequently, indicated by various sharps and flats. The first system starts in G major (two sharps) and ends in E major (one sharp). The second system starts in C major (no sharps or flats) and ends in A minor (no sharps or flats). The third system starts in F major (one sharp) and ends in D major (two sharps). The fourth system starts in C major (no sharps or flats) and ends in A minor (no sharps or flats). The fifth system starts in G major (two sharps) and ends in E major (one sharp). The sixth system starts in C major (no sharps or flats) and ends in A minor (no sharps or flats). The music features various note heads, stems, and bar lines, with some notes grouped by vertical lines. Measures 1-4 of each system contain sixteenth-note patterns, while measures 5-6 contain eighth-note patterns.

No. 19.

1st time f
2nd time p

The musical score consists of three staves of music for two voices. The top staff is in common time (C) and has a key signature of two flats. The middle staff is also in common time (C) and has a key signature of two flats. The bottom staff is in common time (C) and has a key signature of one flat. The music is divided into measures by vertical bar lines and sections by double bar lines with repeat dots. The notation includes eighth and sixteenth notes, with dynamic markings such as '>' indicating accents and dynamics like 'ff' and 'ff.' indicating forte and ff. The first section of the piece is labeled '1st time f' and '2nd time p' at the beginning of the top staff.

The image shows three staves of musical notation, likely for two voices (Soprano and Alto). The notation consists of two systems of measures.

Staff 1 (Top): Treble clef, key signature of four sharps (F major), common time. The first measure contains eighth-note pairs (A-B, C-D, E-F, G-A) followed by a sixteenth-note pattern (B-C-D-E, F-G-A-B, D-E-F-G). The second measure begins with a sixteenth-note pattern (E-F-G-A, B-C-D-E, G-A-B-C) followed by eighth-note pairs (D-E, F-G, A-B, C-D). Measures 3 and 4 are identical, featuring eighth-note pairs (A-B, C-D, E-F, G-A) followed by a sixteenth-note pattern (B-C-D-E, F-G-A-B, D-E-F-G).

Staff 2 (Middle): Bass clef, key signature of four sharps (F major), common time. Measures 1-4 are identical, consisting of eighth-note pairs (A-B, C-D, E-F, G-A) followed by a sixteenth-note pattern (B-C-D-E, F-G-A-B, D-E-F-G).

Staff 3 (Bottom): Bass clef, key signature of four sharps (F major), common time. Measures 1-4 are identical, consisting of eighth-note pairs (A-B, C-D, E-F, G-A) followed by a sixteenth-note pattern (B-C-D-E, F-G-A-B, D-E-F-G).

Measure 5: Key signature changes to four flats (B-flat major), common time. The first measure contains eighth-note pairs (A-B, C-D, E-F, G-A) followed by a sixteenth-note pattern (B-C-D-E, F-G-A-B, D-E-F-G). The second measure begins with a sixteenth-note pattern (E-F-G-A, B-C-D-E, G-A-B-C) followed by eighth-note pairs (D-E, F-G, A-B, C-D). Measures 6 and 7 are identical, featuring eighth-note pairs (A-B, C-D, E-F, G-A) followed by a sixteenth-note pattern (B-C-D-E, F-G-A-B, D-E-F-G).

Measure 8: Key signature changes to four sharps (F major), common time. The first measure contains eighth-note pairs (A-B, C-D, E-F, G-A) followed by a sixteenth-note pattern (B-C-D-E, F-G-A-B, D-E-F-G). The second measure begins with a sixteenth-note pattern (E-F-G-A, B-C-D-E, G-A-B-C) followed by eighth-note pairs (D-E, F-G, A-B, C-D). Measures 9 and 10 are identical, featuring eighth-note pairs (A-B, C-D, E-F, G-A) followed by a sixteenth-note pattern (B-C-D-E, F-G-A-B, D-E-F-G).

A page of musical notation consisting of four horizontal staves, each with a different key signature and time signature. The top staff is in G major (two sharps) and common time. The second staff is in C major (no sharps or flats) and common time. The third staff is in E major (one sharp) and common time. The bottom staff is in C minor (one flat) and common time. The notation includes various note heads, stems, and bar lines. Measure lines connect notes across the staves. Measures 1 through 4 are identical for all voices. Measures 5 through 8 show a melodic line moving between voices. Measures 9 through 12 show another melodic line moving between voices. Measures 13 through 16 show a final melodic line moving between voices.

No. 20.

The sheet music consists of three staves of musical notation, likely for a wind ensemble. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) and then back to B-flat major. The time signature is common time throughout. The music features sixteenth-note patterns, slurs, and dynamic markings like 'v' and 'p'. Measures 1-3 show a melodic line in the treble and bass staves. Measures 4-6 show a continuation of the melodic line. Measures 7-9 show a transition, indicated by a brace and a change in key. Measures 10-12 show a return to the original key and melodic line. Measures 13-15 show a final section, ending with a repeat sign and a double bar line.

Musical score for two voices and piano, featuring three systems of music. The top system (measures 140-142) is in G major (two sharps), the middle system (measures 140-142) is in C major (no sharps or flats), and the bottom system (measures 140-142) is in F major (one sharp). The vocal parts consist of soprano and alto voices. The piano part is indicated by bass and harmonic chords. Measure 140 starts with sixteenth-note patterns in the upper voices, followed by sustained notes and chords in the lower voices. Measures 141 and 142 continue with similar patterns, with measure 142 concluding with a final cadence.

The image displays three staves of musical notation, likely from a vocal score or organ part. The top staff is in G major (two sharps) and common time, featuring a soprano vocal line with sixteenth-note patterns and a basso continuo line below it. The middle staff is in C major (no sharps or flats) and common time, showing a soprano vocal line and a basso continuo line. The bottom staff is also in C major and common time, continuing the soprano and basso continuo lines. Measure lines and bar numbers are present, though not explicitly labeled. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests.

The musical score consists of four systems of three staves each. The top staff is Soprano (G clef), the middle staff is Alto (C clef), and the bottom staff is Bass (F clef). The key signature starts with two flats (B-flat major), changes to no sharps or flats (A major), and then returns to two flats (B-flat major). The time signature is common time (indicated by a 'C'). The music features sixteenth-note patterns, quarter notes, and eighth notes. Dynamic markings include accents over notes and slurs connecting groups of notes. The bass staff provides harmonic support with sustained notes and chords.

The musical score consists of four systems of music, each with two staves: soprano and alto. The key signature changes between systems. The first system starts in C minor (two flats), with the soprano staff showing a sixteenth-note pattern and the alto staff showing eighth-note pairs. The second system starts in G major (one sharp), with the soprano staff showing eighth-note pairs and the alto staff showing eighth-note pairs. The third system starts in C minor (two flats), with the soprano staff showing eighth-note pairs and the alto staff showing eighth-note pairs. The fourth system starts in G major (one sharp), with the soprano staff showing eighth-note pairs and the alto staff showing eighth-note pairs. The piano part is on the right, providing harmonic support.

Musical score for two voices (Treble and Bass) across three staves. The score consists of three systems of music, each starting with a measure of eighth notes followed by sixteenth-note patterns. Measure 1 (measures 1-3) is in G major (no sharps or flats). Measure 2 (measures 4-6) is in A major (one sharp). Measure 3 (measures 7-9) is in B major (two sharps). Measures 10-12 show a transition to a new section in E major (no sharps or flats), indicated by a key signature change and a dynamic marking. The vocal parts are separated by a brace, and the bass part includes harmonic information below the staff.

The musical score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The music is in common time. The key signature changes from G major (two sharps) to E major (one sharp), then to C major (no sharps or flats), and finally to F major (one sharp). The piano part provides harmonic support with sustained notes and chords. The vocal parts feature eighth-note patterns with dynamic markings like '>' and 'v' above the notes.

146

147

148

149

150

No. 22.

A handwritten musical score for four voices, consisting of eight staves of music. The score is divided into three systems by vertical braces. The key signature changes from common time with two flats to common time with one sharp, and finally to common time with one flat. The time signature also varies between common time and 3/4 throughout the piece. Measure numbers are present above the first few measures of each staff. The vocal parts are labeled with Roman numerals I, II, III, and IV, and each part has its own basso continuo staff below it. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes dynamic markings like forte and piano.

Musical score for two voices (Soprano and Alto) in common time. The key signature changes from one staff to another.

Staff 1 (Soprano): Treble clef. Key signature: B-flat major (two flats). Measures 1-4: eighth-note patterns with grace notes. Measure 5: bass note G. Measures 6-7: eighth-note patterns with grace notes. Measure 8: bass note E. Measures 9-10: eighth-note patterns with grace notes. Measure 11: bass note C. Measures 12-13: eighth-note patterns with grace notes. Measure 14: bass note A. Measures 15-16: eighth-note patterns with grace notes. Measure 17: bass note F. Measures 18-19: eighth-note patterns with grace notes. Measure 20: bass note D. Measures 21-22: eighth-note patterns with grace notes. Measure 23: bass note B. Measures 24-25: eighth-note patterns with grace notes. Measure 26: bass note G. Measures 27-28: eighth-note patterns with grace notes. Measure 29: bass note E. Measures 30-31: eighth-note patterns with grace notes. Measure 32: bass note C. Measures 33-34: eighth-note patterns with grace notes. Measure 35: bass note A. Measures 36-37: eighth-note patterns with grace notes. Measure 38: bass note F. Measures 39-40: eighth-note patterns with grace notes. Measure 41: bass note D. Measures 42-43: eighth-note patterns with grace notes. Measure 44: bass note B. Measures 45-46: eighth-note patterns with grace notes. Measure 47: bass note G. Measures 48-49: eighth-note patterns with grace notes. Measure 50: bass note E. Measures 51-52: eighth-note patterns with grace notes. Measure 53: bass note C. Measures 54-55: eighth-note patterns with grace notes. Measure 56: bass note A. Measures 57-58: eighth-note patterns with grace notes. Measure 59: bass note F. Measures 60-61: eighth-note patterns with grace notes. Measure 62: bass note D. Measures 63-64: eighth-note patterns with grace notes. Measure 65: bass note B. Measures 66-67: eighth-note patterns with grace notes. Measure 68: bass note G. Measures 69-70: eighth-note patterns with grace notes. Measure 71: bass note E. Measures 72-73: eighth-note patterns with grace notes. Measure 74: bass note C. Measures 75-76: eighth-note patterns with grace notes. Measure 77: bass note A. Measures 78-79: eighth-note patterns with grace notes. Measure 80: bass note F. Measures 81-82: eighth-note patterns with grace notes. Measure 83: bass note D. Measures 84-85: eighth-note patterns with grace notes. Measure 86: bass note B. Measures 87-88: eighth-note patterns with grace notes. Measure 89: bass note G. Measures 90-91: eighth-note patterns with grace notes. Measure 92: bass note E. Measures 93-94: eighth-note patterns with grace notes. Measure 95: bass note C. Measures 96-97: eighth-note patterns with grace notes. Measure 98: bass note A. Measures 99-100: eighth-note patterns with grace notes.

The image displays three staves of musical notation, likely for a two-voice setting with basso continuo. The top staff consists of two systems of music, each with a treble clef and common time. The first system features sixteenth-note patterns with '3' above them, indicating a triplet feel. The second system continues this pattern. The middle staff consists of two systems, each with a bass clef and common time. The first system shows sustained notes followed by eighth-note patterns with '3' above them. The second system continues this pattern. The bottom staff consists of two systems, each with a bass clef and common time. The first system shows sustained notes followed by eighth-note patterns with '3' above them. The second system continues this pattern.

The image shows three staves of musical notation for two voices. The top staff consists of two systems of music, each with a treble clef and a key signature of one sharp. The middle staff consists of two systems, each with a bass clef and a key signature of one sharp. The bottom staff consists of two systems, each with a bass clef and a key signature of one sharp. The notation includes various note heads, stems, and rests, with some notes grouped by vertical lines and others by horizontal beams. Measure numbers are present above the first measure of each system.

This image shows a handwritten musical score for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is written in common time. The score consists of five systems of music, each starting with a treble clef, a key signature of two sharps, and a common time signature. The vocal parts are separated by brace brackets.

- System 1:** The Soprano part features a sixteenth-note pattern with measure numbers 3, 8, 3, 3, 8 above the notes. The Alto part has sustained notes on G and B. The Bass part has sustained notes on B and G.
- System 2:** The Soprano part has a sixteenth-note pattern with measure numbers 3, 3, 3, 3, 3, 3, 3, 3. The Alto part has sustained notes on G and B. The Bass part has sustained notes on B and G.
- System 3:** The Soprano part has a sixteenth-note pattern with measure numbers 3, 3, 3, 3, 3, 3, 3, 3. The Alto part has sustained notes on G and B. The Bass part has sustained notes on B and G.
- System 4:** The Soprano part has a sixteenth-note pattern with measure numbers 3, 3, 3, 3, 3, 3, 3, 3. The Alto part has sustained notes on G and B. The Bass part has sustained notes on B and G.
- System 5:** The Soprano part has a sixteenth-note pattern with measure numbers 3, 3, 3, 3, 3, 3, 3, 3. The Alto part has sustained notes on G and B. The Bass part has sustained notes on B and G.

Three staves of musical notation in 3/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs with a 3 overline; Bass staff has quarter notes G and B; Alto staff has quarter note C. Measure 2: Treble staff has eighth-note pairs with a 3 overline; Bass staff has quarter note G; Alto staff has quarter note F. Measure 3: Treble staff has eighth-note pairs with a 3 overline; Bass staff has quarter note G; Alto staff has quarter note C. Measure 4: Treble staff has eighth-note pairs with a 3 overline; Bass staff has quarter note G; Alto staff has quarter note C. Measure 5: Treble staff has eighth-note pairs with a 3 overline; Bass staff has quarter note G; Alto staff has quarter note C. Measure 6: Treble staff has eighth-note pairs with a 3 overline; Bass staff has quarter note G; Alto staff has quarter note C.

No. 23.

Two staves of musical notation in common time. The top staff uses a treble clef, the bottom staff a bass clef. The music consists of five measures. Measures 1-4: Treble staff has eighth-note pairs with a 3 overline; Bass staff has eighth-note pairs with a 3 overline. Measure 5: Treble staff has eighth-note pairs with a 3 overline; Bass staff has eighth-note pairs with a 3 overline.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one sharp (F-sharp). Both staves begin with a measure of common time. Measures 153 and 154 consist of six measures each. The music features various note values including eighth and sixteenth notes, and rests. Measure 153 starts with a half note followed by a sixteenth-note pattern. Measure 154 starts with a half note followed by a sixteenth-note pattern. Measure 153 ends with a half note followed by a sixteenth-note pattern. Measure 154 ends with a half note followed by a sixteenth-note pattern.

A handwritten musical score for two staves, likely for a woodwind instrument like oboe or bassoon. The score consists of three systems of music, each with two staves. Measures 154 and 155 are in G major (two sharps) and measure 156 is in B-flat major (one sharp). The notation includes various note heads, stems, and bar lines. Measure 154 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 155 continues with sixteenth-note patterns and eighth-note pairs. Measure 156 begins with a sixteenth-note pattern and ends with a single eighth note.

Handwritten musical score for three voices (Soprano, Alto, Bass) in 12 measures. The score consists of six systems of music, each with a treble clef, a key signature, and a time signature. The vocal parts are separated by braces.

The vocal parts are:

- Soprano (Top Voice): Represented by a treble clef and a solid line.
- Alto (Middle Voice): Represented by a treble clef and a dashed line.
- Bass (Bottom Voice): Represented by a bass clef and a solid line.

The score includes measure numbers 155 through 161. Measure 155 begins with a soprano melodic line featuring eighth-note patterns and grace notes. The alto part provides harmonic support with sustained notes and chords. The bass part follows a similar pattern, providing harmonic support. The music continues with a repeating eighth-note pattern in the soprano, sustained notes in the alto, and chords in the bass. Measures 156-157 show a continuation of this pattern. Measures 158-159 introduce a new melodic idea in the soprano, while the alto and bass maintain their harmonic functions. Measures 160-161 conclude the section with a final melodic flourish in the soprano and harmonic support from the other voices.

156

The musical score consists of three staves, likely for a two-voice setting (e.g., soprano and bass). The top staff features a melodic line in common time, primarily consisting of sixteenth-note patterns. Grace notes are used to embellish the main melody. The middle staff contains harmonic bass notes, and the bottom staff also contains harmonic bass notes. The key signature changes from B-flat major (two flats) in the first system to A major (no sharps or flats) in the second system, and back to B-flat major in the third system. Measure numbers 156, 157, and 158 are indicated above each system respectively.

The following Exercises must be transposed into every Key, adapting them within the compass of each voice.

VOICE.

PIANOFORTE.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part consists of sixteenth-note patterns. The Alto part features sustained notes. The Bass part consists of quarter notes.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part has sixteenth-note patterns. The Alto part has sustained notes. The Bass part has quarter notes.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part has sixteenth-note patterns. The Alto part has sustained notes. The Bass part has quarter notes.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part has sixteenth-note patterns. The Alto part has sustained notes. The Bass part has quarter notes.

The image shows three staves of musical notation for piano, labeled 159. The top staff uses a treble clef and consists of two measures of sixteenth-note patterns. The middle staff uses a bass clef and consists of two measures of eighth-note chords. The bottom staff uses a bass clef and consists of two measures of eighth-note chords.

REPEATED NOTES.

The image shows two staves of musical notation for piano, labeled REPEATED NOTES. The top staff uses a treble clef and consists of a single measure of sixteenth-note patterns. The bottom staff uses a bass clef and consists of a single measure of eighth-note chords.

SYNCOPATED NOTES.

Three staves of musical notation. The top staff uses a treble clef, common time, and a key signature of one sharp. It features eighth-note pairs with various syncopation patterns indicated by '^' and 'v'. The middle staff uses a treble clef, common time, and a key signature of one sharp. It consists of eighth-note pairs. The bottom staff uses a bass clef, common time, and a key signature of one sharp. It consists of quarter-note pairs.

ARPEGGI.

Three staves of musical notation. The top staff uses a treble clef, common time, and a key signature of one sharp. It shows eighth-note arpeggiated chords with downward arrows indicating the direction. The middle staff uses a treble clef, common time, and a key signature of one sharp. It shows quarter-note chords. The bottom staff uses a bass clef, common time, and a key signature of one sharp. It shows quarter-note chords.

Three staves of musical notation. The top staff uses a treble clef, common time, and a key signature of one sharp. It shows eighth-note arpeggiated chords with downward arrows. The middle staff uses a treble clef, common time, and a key signature of one sharp. It shows quarter-note chords. The bottom staff uses a bass clef, common time, and a key signature of one sharp. It shows quarter-note chords.

Three staves of musical notation. The top staff uses a treble clef, common time, and a key signature of one sharp. It shows eighth-note arpeggiated chords with downward arrows. The middle staff uses a treble clef, common time, and a key signature of one sharp. It shows quarter-note chords. The bottom staff uses a bass clef, common time, and a key signature of one sharp. It shows quarter-note chords.

EXERCISES ON GROUPS OF TWO, THREE, FOUR, FIVE, AND SIX NOTES.

FOR CONTRALTO
AND
BASS (8ve. lower).

The score consists of twelve staves of music for Contralto and Bass voices. Each staff contains six measures. Measure numbers 1 through 6 are present above the first six staves, and measure numbers 7 through 12 are present above the last six staves. The music is written in common time with a key signature of one sharp. The exercises involve groups of two, three, four, five, and six notes, separated by vertical bar lines.

PIANOFORTE.

A single staff of music for the Pianoforte, located below the vocal parts. It consists of six measures of music in common time with a key signature of one sharp, featuring eighth-note chords.

The treble line only should be played in accompanying female voices, and the bass line only for male voices.

A page of musical notation for twelve staves, numbered 1 through 12. Each staff consists of two lines of sixteenth-note patterns. The music is in common time, with a key signature of one sharp (F#). Measures 1-12 show a continuous sequence of sixteenth-note patterns.

PIANOFORTE

A single staff for the piano, labeled "PIANOFORTE". It shows a harmonic progression with chords in common time, indicated by a "C" in the first measure.

FOR CONTRALTO, MEZZO-SOPRANO
AND BARITONE (8ve. lower).

The vocal parts are numbered 1 through 12, corresponding to the staves above. The piano part at the bottom consists of two staves, with the top staff in treble clef and the bottom staff in bass clef.

PIANOFORTE.

1
2
3
4
5
6
7
8
9
10
11
12

PIANOFORTE.

Pianissimo

A page of musical notation for a solo instrument, likely flute or oboe, featuring 12 staves of sixteenth-note patterns. The music is in common time, G major, and consists of six measures per staff. The notation uses a soprano C-clef and includes various slurs and grace notes.

PIANOFORTE.

A single staff of musical notation for piano, showing a harmonic progression from C major to F major. The staff begins in C major (G-C-E-A) and transitions to F major (C-F-A-D) through a series of chords.

FOR SOPRANO, MEZZO-SOPRANO
AND TENOR (8ve. lower).

A musical score consisting of twelve staves of music for three voices: soprano, mezzo-soprano, and tenor (an octave lower). The music is written in common time, with various note heads and stems indicating pitch and rhythm. The voices are numbered 1 through 12 on the left side of each staff.

PIANOFORTE.

A single staff of music for the piano, providing harmonic support for the vocal parts. It consists of two systems of four measures each, with a bass clef and a treble clef, indicating a four-part harmonic structure.

1

2

3

4

5

6

7

8

9

10

11

12

PIANOFORTE.

1

2

3

4

5

6

7

8

9

10

11

12

PIANOFORTE.

1

2

3

4

5

6

7

8

9

10

11

12

PIANOFORTE.

EMBELLISHMENTS—ORNAMENTS—GRACES.

THE object and character of the above are clearly defined by their designations. The category comprises :—

1. The Appoggiatura,
2. The Acciaccatura,
3. The Mordente,
4. The Gruppetto,
5. The Trillo,
6. The Portamento,
7. The Legato,
8. The Staccato and Picchettato.

severally represented either by additional notes, or by special and distinct signs.

The value of the additional notes is not reckoned in measuring the contents of a bar, and for this reason they are indicated in a smaller size than the notes of the melody, of which they do not generally constitute an essential part.

1. THE APPOGGIATURA.

The *Appoggiatura* (from the Italian, *appoggiare*—to lean ; to dwell upon) is a single small note immediately preceding a principal one—and generally either a whole tone or a semitone above or below it, though sometimes more distant intervals are used.

The *Appoggiatura* appropriates the ACCENT and HALF THE VALUE of the principal note.

EXAMPLES.

DESCENDING APPOGGIATURA.

Written: 

Sung: 

ASCENDING APPOGGIATURA.

Written: 

Sung: 

2. THE ACCIACCATURA.

The *Acciaccatura* (from the Italian, *acciaccare*—to crush) is a single small note, or a group of two small notes immediately preceding a principal one.

The *Acciaccatura* does not deprive the principal note of any portion of its value, and must be sung VERY DISTINCTLY, but as LIGHTLY AND RAPIDLY as possible, so that the accent should fall on the principal note.

EXAMPLES.

SINGLE ACCIACCATURA.



DOUBLE ACCIACCATURA.



3. THE MORDENTE.

The *Mordente* consists of three notes—the principal, or written note, a whole tone or a semitone above or below it, and the principal note again.

The special sign to indicate the *Mordente* (*w*) is generally placed above the principal note.

The *Mordente* must be sung as lightly and rapidly as the double *acciaccatura*, the accent falling on the third note.

EXAMPLE.

Written:

Sung:

or:

4. THE GRUPPETTO.

The *Gruppetto* or *Turn*, is a group of three or four notes indicated by the sign ~ placed above the principal note.

The following Examples will show the various kind of *Turns* used, and the manner in which they should be sung.

EXAMPLES.

Written:

Adagio.

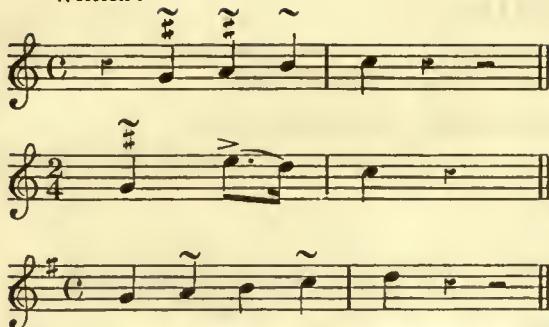
Allegro.

Sung:

Adagio.

Allegro.

Written :



Sung :



The *Gruppetto* must be sung in a gentle, graceful manner, the first note only being slightly more accented than the others.

5. THE TRILLO.

The *Trillo*—*Trill*, or *Shake*—is indicated by the letters *tr* placed over a note, and consists of a semitone, or a whole tone above the principal note, alternating in the most rapid, even, and regular succession with the principal note itself.

A perfect shake is one of the most brilliant displays of executive skill in a singer, and should be practised as soon as the student has conquered the difficulties of the Preparatory Exercises. The shake is considered a special accomplishment of female voices, and however great its difficulties may appear at first, they should not deter the student from continuing to practise it daily and diligently for some months.

The accent in the shake should fall on the *auxiliary* and *not* on the principal note.

Great care must be taken to keep the correct pitch of the upper note throughout.

EXAMPLES.

Written :



Sung :



The above, having no termination, is called a *suspended* or *incomplete* shake.

A shake may be *prepared* by commencing at a somewhat slower pace on the semitone below the principal note, increasing the speed after the auxiliary note has been sung two or three times.

EXAMPLE.



The *preparation* however is optional.

The *termination* of a *complete shake*, on the contrary, is obligatory, and may consist either in a *turn*, or a *double acciaccatura*, or a *mordente*, or in other combinations.

The following Examples will demonstrate the various manner of beginning and ending a shake or a progression of shakes.

EXAMPLES.

Turn

Double
Acciaccatura.

Mordente.

PROGRESSIONS OF SHAKES.

Written:

tr tr tr tr tr tr

Sung:

or:

Written:

tr tr tr

Sung:

or:

CHROMATIC SHAKE.

Written:

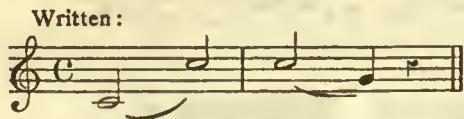
tr tr tr tr tr

Sung:

6. THE PORTAMENTO.

The *Portamento* is indicated by a slur (—) placed between two different notes— ascending or descending—and is effected by GLIDING the voice from one note to the other, anticipating the sound of the second note.

EXAMPLE.



A *Portamento* may be sung either *slowly* or *rapidly*, *crescendo* or *diminuendo*, according to the expression demanded by the meaning of the words, or the significance of the musical passage to which it is applied.

As a general rule it should be sung *slowly, diminuendo* or *piano* in passages conveying a sense of tenderness, and *rapidly, crescendo* or *forte* when stronger emotions are intended to be expressed.

Graceful and effective when *sparingly* and *judiciously* applied, its abuse or misemployment becomes most nauseous and offensive, besides giving unmistakable evidence of bad taste in the singer.

7. THE LEGATO.

The *Legato* is also indicated by a slur (—) placed over or under a SERIES of notes embracing an entire musical phrase, or only a portion of a phrase.

The notes bound by the slur must be sung in a smooth, connected manner, and the column of air must flow without interruption, so that the sound may be sustained throughout in a continuous stream, holding on each note during its full value.

No gliding—such as specially characterizes the *Portamento*—is permitted in *legato-singing*.

EXAMPLE.



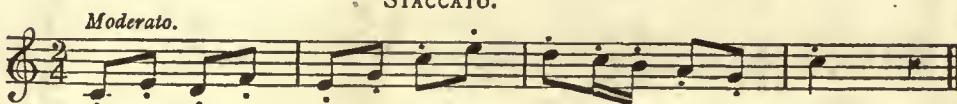
Efficiency in *legato-singing* is the most prominent and valuable attribute of a good singer. Its practice considerably develops the power of sustaining the voice, and largely contributes towards obtaining *breadth of style* in phrasing.

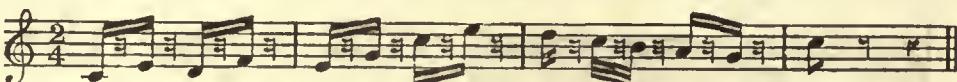
8. THE STACCATO AND PICCHETTATO.

The *Staccato* is indicated by *dots* and the *Picchettato* by *small dashes* placed above or below the notes.

EXAMPLES.

STACCATO.

Written: 

Sung: 

PICCHETTATO.

Written: 

Sung: 

From the above Examples it will be seen that in singing *staccato* or *picchettato* passages, a short pause must occur between one note and the other—and that the "*picchettato*" should be more marked and detached than the "*staccato*."

A neat staccato will be obtained by giving a *slight* but *quick* and *resolute* impulse to the column of air towards the lowest part of the throat.

Care should be taken never to aspirate when "attacking" the sound, nor allow any breath ever to escape during the short pauses between the notes.

A moderate practice of staccato-singing will aid the vocal organs in attaining elasticity and freedom of action.

A slur placed above the dots in *staccato* passages, indicates that the notes should be sung in a marked but somewhat less detached manner, as the following example will more clearly define.

Written: 

Sung: 

EXERCISES ON EMBELLISHMENTS, ORNAMENTS AND GRACES.

Major.

APPOGGIATURA.

SINGLE
ACCIACCATURA.

DOUBLE
ACCIACCATURA.

MORDENTE.

GRUPPETTO.

PIANOFORTE.

The above Exercises must be transposed in every Major key within the respective compass of each voice

Minor.

APPOGGIATURA.

SINGOLE
ACCIACCUTURA.

DOUBLE
ACCIACCUTURA.

MORDENTE.

GRUPPETTO.

PIANOFORTE.

The above Exercises must be transposed in every Minor key within the respective compass of each voice.

EXERCISES ON THE SHAKE.

To be practised *slowly* at first, increasing the speed by degrees, until the greatest possible velocity is attained.

The image shows three staves of musical notation. The top staff is labeled "VOICE." and has a treble clef. The middle staff is labeled "PIANOFORTE." and has a treble clef. The bottom staff has a bass clef. All staves have a common time signature. The notation consists of sixteenth-note patterns with various slurs and grace notes, typical of a shake exercise. The piano part provides harmonic support with sustained chords.

The above Exercises, as well as the Examples given in page 173, must be transposed in every key within the compass of each voice.

The "Portamento" may be practised, according to the instructions given in page 174, in the Exercises on the Intervals of Fourths, Fifths, Sixths, Sevenths, and Octaves, from page 79 to page 93.

The "Legato" must be generally observed in *all* the Exercises.

The "Staccato" and "Picchettato" may be practised according to the directions given in page 175, in Exercises 11 and 12, from page 102 to page 106.

ON PRONUNCIATION.

Good pronunciation is indispensable to a finished singer.

It adds to the roundness and fullness of the voice, enhances its expressive capabilities, and by making clear the sense of the words, increases the interest and attention of the listener.

Correct pronunciation is obtained :—

1. By giving to each vowel its precise sound ;
2. By articulating the consonants distinctly ;
3. By giving every syllable its proper accent.

Pronunciation in singing differs in one very important particular from pronunciation in speaking.

In song the vowels are necessarily dwelt upon at greater length than in speech, and, therefore, to counterbalance, as it were, this longer sustaining of the vowels, the articulation of the consonants should be slightly exaggerated and more marked than in speaking.

By observing this rule distinctness of utterance will be obtained.*

ELOCUTION AND DECLAMATION.

Elocution and declamation should form an integrant part of the singer's education.

No song should be attempted without first *reading* the words aloud, and trying to render them clear and intelligible :—

1. By perfect articulation ;
2. By a well defined contrast of the various phrases, accents, and inflections ; and
3. By an exact expression of the author's meaning.

Having thus studied the poetical sense of a song, the relation of the music to the words should be analyzed.

By such a system the singer will acquire a truth of expression, certain to call forth the sympathetic attention of the listener.

The development of the foregoing observations forms the basis of the *aesthetic* side of the Vocal Art, referred to in the Introductory Remarks.

* This important and difficult subject is fully treated in Mr. A. J. Ellis's "Speech in Song"—the Singer's Pronouncing Primer. (Novello.)

SUGGESTIONS.

Singers should avoid :

1. Long continued talking, and loud laughter or singing whilst travelling in a carriage.
2. Singing immediately after a long, brisk walk, or a full meal.
3. Singing while indisposed, more especially when suffering from cold or sore throat.
4. Excessive indulgence in diet, or irregularities in general habits.

All these practices are fatiguing or otherwise detrimental to the vocal organs.

LENGTH OF PRACTICE.

As a general rule, practice should be discontinued before fatigue is experienced by the voice.

Beginners should practise the elementary exercises two or three times a day; but not longer than about fifteen minutes consecutively.

When more advanced, the practice may be extended to half an hour, and repeated three or four times a day—always allowing a sufficient interval for rest.

At least one hour after breakfast, and, after a full meal, two or three hours should be allowed to elapse before singing.

SELECTION OF SONGS.

THE selection of songs should always be made with discrimination.

The simplest songs should be chosen at the beginning; and the natural capabilities of the singer and the degree of training undergone should at all times be well considered.

No song beyond the power of the singer should ever be attempted.

Although a so-called "*good singer*" is not necessarily an accomplished *musician*, an intimate acquaintance with the noblest works of the great composers will help towards acquiring taste, judgment, and feeling. These qualities will enable him to *charm*, even when natural gifts may have been but sparingly bestowed.

ORDER OF PRACTICE.

THE first daily practice should always be devoted to the emission of long-sustained sounds according to the rules given in the Preparatory Exercises

The Exercises on the Blending of the Registers, on the Major, Minor, and Chromatic Scales, and on the Intervals, should then be taken in succession.

After careful and diligent daily practice for at least one month, the Exercises on flexibility (from page 104), on Embellishments, Ornaments and Graces (from page 175), and on groups of two, three, four, five and six notes (from page 160), should be commenced;—selecting each day one or two Exercises for special practice.

Simultaneously with the more advanced Exercises the following Solfeggi are recommended to be studied progressively :—

For Soprano, Mezzo-Soprano and Tenor Voices:

1. 50 Lessons for the Medium of the voice. By J. CONCONE.
2. Part II. of the "Méthode de Vocalisation pour Soprano et Tenor;" dédiée à Ponchard; par AUGUSTE PANERON.
3. "L'Art de Chanter." 24 Vocalises pour Soprano Mezzo-Soprano ou Tenor; par H. PANOFKA (Op. 81).

For Contralto, Baritone, and Bass Voices:

1. 50 Léçons de Chant. par J. CONCONE (Op. 91).
2. Part II. of the "Méthode de Vocalisation pour Basse-taille, Barytone et Contralto;" dédiée à Levasseur; par AUGUSTE PANERON.
3. 40 Léçons de Chant, spécialement composées pour Basse ou Barytone, par J. CONCONE.
4. "L'Art de Chanter." 24 Vocalises pour Contralto, Barytone ou Basse, par H. PANOFKA.

Solfeggi and Exercises for Two Voices:

Douze Vocalises et 25 Exercises à deux voix, pour deux Soprani, ou Tenor et Baryton; dédiée à Louis Clapisson; par AUGUSTE PANERON.

CONCLUSION.

THE preceding pages have been almost exclusively devoted to the *technical* branch of study, explained and illustrated in a systematic, elementary, and practical manner.

As soon as the mechanical difficulties associated with the correct production and skilful management of the voice have been so far conquered that they no longer absorb the entire attention of the students, the intellectual and emotional faculties which give life and soul to singing should be exerted and cultivated.

“*Technical*” and “*aesthetic*” principles must, thenceforward, go hand in hand, for—the greatest mechanical efficiency would prove cold and lifeless without the animating spirit, while no *aesthetic* beauty could possibly exist apart from a perfect command over technical resources.

It is beyond the limits and the purpose of this Primer to examine, even in a cursory way, the *aesthetic* side of the art of singing, the setting forth of which, embracing as it does the whole vast domain of musical and poetical expression, would require a volume to itself.

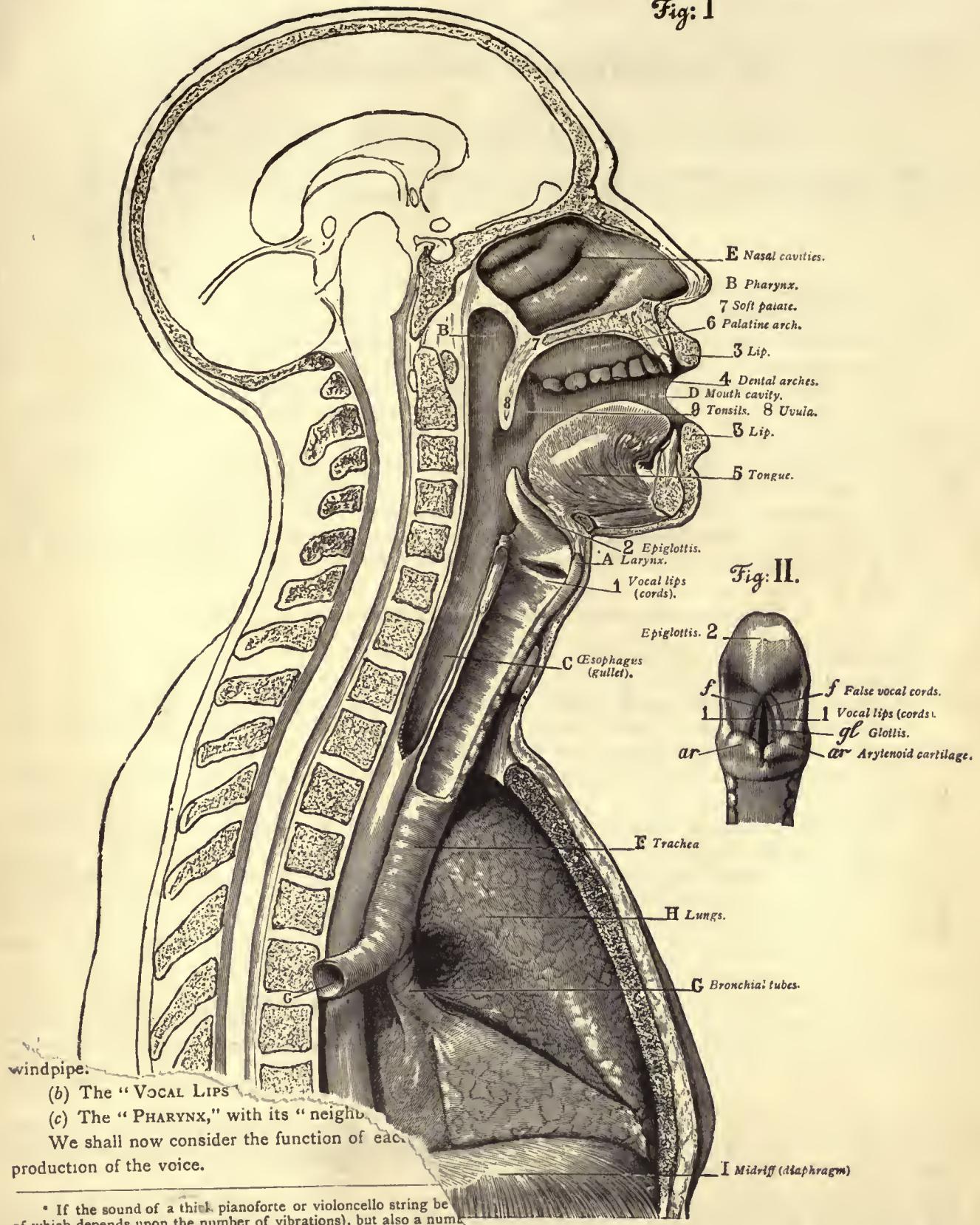
The qualifications necessary to form a **TRULY AESTHETIC SINGER**, are indicated at the conclusion of the Introductory Remarks—but the **DIRECT GUIDANCE OF A COMPETENT MASTER** is in **ALL CASES** indispensable to their acquirement—it being impossible to describe in writing the many shades of musical colouring which express in song the moods and emotions of the soul.

APPENDIX.

I AM indebted to Dr. Louis Mandl and Signor Enrico Delle Sedie for kindly granting me special permission to insert the following description of the *Mechanism of the Voice*, which has been expressly written as an Introduction to Signor Enrico Delle Sedie's admirable work "L'Art Lyrique: Traité complet de Chant et de Déclamation Lyrique" (Paris).

A. R.

Fig: I



* If the sound of a thick pianoforte or violoncello string be compared with that of a thin one, it will be found that there is not only a difference in volume, which depends upon the number of vibrations, but also a number of other differences. These include the higher octave of the fundamental tone, the fifth of

OF THE MECHANISM OF THE VOICE.

A. ANATOMY.—DESCRIPTION OF THE VOCAL ORGANS.*

The vocal organs are composed of the LARYNX, the PHARYNX with its neighbouring cavities, and the LUNGS. The numbers and letters eventually referred to apply to the anatomical figure.

1.—THE LARYNX.

The LARYNX (A) is situated in the centre of the fore part of the neck; its shape is that of an almost triangular box, open at the top and bottom for the continuous passage of air.

The protuberance caused by it in the throat of men is known as "ADAM'S APPLE."

The two openings are made firm and permanent by lateral supports consisting of strong cartilages.

The inner part is lined with a mucous membrane, and presents two horizontal folds.

These vocal lips (1), commonly called "vocal cords," are singularly mobile, their various degrees of tension, dilatation, and thickness causing the different sounds.

The EPIGLOTTIS (2) is a kind of self-acting lid situated at the upper opening of the larynx. By lowering itself during the process of swallowing the epiglottis prevents food from entering the cavity of the larynx.

The space between the two lips through which the air passes is called the GLOTTIS (Fig. II. gl.).

The vocal lips are brought together, removed from each other, distended or relaxed, by the action of the ARYTENOID CARTILAGES (Fig. II. ar.). Placed over the lips are two other mucous folds, called FALSE VOCAL CORDS (Fig. II. f.).

2.—THE PHARYNX AND ITS NEIGHBOURING CAVITIES.

The PHARYNX (B) is situated behind the mouth cavity.

Its general form is that of a flattened funnel.

The largest end is upwards, and the smallest communicates with the larynx and windpipe (C).

Its dimensions undergo great variations, partly due to age, sex, and general development; partly to the extreme mobility of the larynx and of the soft parts of the mouth cavity (D).

Three cavities communicate with the pharynx: the larynx (as we already know), the mouth cavity, and the nasal cavities.

The mouth cavity is shaped like an oval box. It has an opening in front (viz. the mouth), and is walled in by the lips (3) and dental arches (4) in front, and by the jaws and cheeks at the sides.

The lower part is formed mostly by the tongue (5), and the upper part by the palate or palatine arch (6). Lastly, the back is formed by the veil of the palate (7), which is extremely mobile. From the middle of this veil hangs the uvula (8), and at the base a tonsil (9) is placed on each side.

The aperture, bounded by the veil of the palate, and by the root of the tongue, establishes communication between the mouth cavity and the pharynx; and is called the *isthmus of the throat*, or back of the mouth.

The NASAL CAVITIES (E), situated in the nose, consist of channels, the openings of which are called NOSTRILS.

There are front or external, and back or internal nostrils. It is the latter which communicate with the pharynx. These channels are also in communication, within the nose, with other cavities situated among the bones of the head.

3.—THE LUNGS.

The larynx is in direct downward communication with the TRACHEAL TUBES (G), and the final ramifications of which constitut

* We shall give here only some of the most important details. More anatomy, and particularly in our "Treatise on the Diseases of the Larynx,"

These organs are lodged in the bony encasement of the thorax, which is formed by the ribs, collar-bone, and spine. They rest on the *midriff* or *diaphragm* (I), the great horizontal muscle which separates the case of the thorax from the intestines.

B. PHYSIOLOGY.—PRODUCTION OF THE VOICE.

In order to better understand the production of the voice, we shall first speak of the general qualities of sound, then study its production in musical instruments: and finally, examine the functions performed by the different parts of the vocal organs.

1.—SOUND.

Sound in general, including that of the voice, is produced by the vibrations of a solid body, or by the undulations of a fluid. It presents three essential qualities, viz. "INTENSITY" (strong or weak), "Pitch" (acute or grave), and "*timbre*" (quality of tone).

The "INTENSITY" of sound depends on the strength of the initial movement, and on the elasticity of the vibrating body.

The more vibrations there are in a given time, the more acute the resultant tone.

The blending of the fundamental sound with the so-called partial sound or harmonic,* and with the accessory noises (such as the scraping of a violin bow, &c.) determines the *timbre*, which distinguishes sounds of the same pitch, according to the nature of their source.

A fourth quality might be added, viz. "DURATION."

This depends upon the length of time during which the initial movement lasts.

2.—MUSICAL INSTRUMENTS.

Physiological and physical researches have shown that the vocal organs act in the manner of wind instruments consisting of a tube with a reed mouthpiece.

For our purpose, it is necessary that we should examine the functions of each part in instruments so constructed. There are three parts, viz. :—

(a) The BELLOWS and the WINDPIPE, by means of which a current of air is created which becomes a motive power and causes the vibrations.

(b) The REED, the vibrations of which produce the sound.

(c) The RESOUNDING Body, or sonorous tube, which strengthens the fundamental sound by harmonics.

When a solid body is put in motion we hear the sound proper to it. But neighbouring bodies also emit a sound, if that which is proper to them be identical with that of the original vibrating body, or if it be one of its harmonics.

Under such conditions neighbouring bodies strengthen the fundamental sound.

3.—THE VOCAL ORGANS.

In the vocal organs also we find three essential parts, viz. :—

(a) The "LUNGS" and the "TRACHEA," with the "BRONCHIAL TUBES," which represent the bellows with the windpipe.

(b) The "VOCAL LIPS" double like the reeds of the oboe.

(c) The "PHARYNX," with its "neighbouring cavities," which form the resounding body.

We shall now consider the function of each of these organs, so as to obtain a foundation for our theory on the production of the voice.

* If the sound of a thick pianoforte or violoncello string be attentively studied, not only the fundamental sound will be heard (the pitch of which depends upon the number of vibrations), but also a number of higher, though weaker sounds, called partial sounds or harmonics. These include the higher octave of the fundamental tone, the fifth of this octave, the second octave higher, the third higher of this octave, &c.

§ 1.—LUNGS.—STRENGTH AND DURATION OF SOUND.

The lungs with the trachea and bronchial tubes perform the part of the bellows and windpipe, by discharging the functions of respiration.

Respiration comprises two actions succeeding each other unremittingly, namely, INSPIRATION, which causes the air to enter the lungs, and EXPIRATION, which ejects it, and provides the current of air or motive power that causes the vocal lips to vibrate.

The act of expiration must be performed so as to provide without fatigue, and with the least possible expenditure of strength, the quantity of air necessary for the emission of the sound.

Upon this act depend the strength and duration of the sound.

In reciting or singing it would be impossible either to phrase or prolong a sound, if one did not know how to economise air by controlling the function of expiration.

This act of controlling the expiration constitutes what is called FIXING THE VOICE.

The attention of artists therefore must be directed towards attaining a method of expiration which gives the least possible fatigue.

Now this depends upon the way the inspiration has been effected, for, according as any part of the lungs has been more or less filled with air, so it will be more or less easy to control that air.

In fact there are three different methods of inspiration.

The lungs may be dilated at their BASE, by the contraction of the midriff (diaphragm),—or at their CENTRE, by displacing the ribs laterally,—or at their SUMMIT, by raising the clavicle and the shoulders.

This last method, styled clavicular respiration, is the most fatiguing, because a great expenditure of strength is required to sustain during the whole time of the expiration the numerous bony and muscular parts, which having been raised by the inspiration tend to return as soon as possible to their former state.

The resulting fatigue causes the veins and the muscles of the neck to swell; the voice becomes stifled, and the inspiration, growing more and more difficult, ends by producing the "*dramatic hiccough*" (sob). Nothing like this characterises abdominal respiration, which is accomplished by a contraction of the diaphragm, and only causes displacement of the intestines.

§ 2.—VOCAL LIPS.—PITCH OF VOCAL SOUND.

The pitch of vocal sounds depends on the number of vibrations performed, in a given time, by the vocal lips.

Now this number depends exclusively on the tension, length, and breadth of the vocal lips (a fact which has been practically confirmed by placing a small looking-glass—called a laryngoscope—at the back part of the mouth of a living being).

These conditions, however, vary according to the contraction of the muscles situated in the larynx.

The raising or lowering of the larynx does not in any way affect the pitch of the sound.

These actions depend on the movements of the tongue.

When the tongue is drawn back, the larynx is forced down, rising when the tongue is brought forward.*

Motions of the tongue may affect the *timbre* but not the *pitch* of the sound.

§ 3.—PHARYNX.—TIMBRE OF THE VOCAL SOUND.

The difference of timbre depends essentially upon the accessory sounds, and the number and intensity of the harmonics, determined by the form and quality of the resounding box, which is represented in the vocal organs by the pharynx and its neighbouring cavities.

The resonance varies greatly, according to the elasticity, dimensions, contractibility, &c., of the organs composing the pharynx, which determine the individual qualities of the voice, and should consequently be attentively studied in every person.

* This is a fact which we were the first to establish in our "Treatise on the Diseases of the Larynx" (Sect. 261, 289, &c.). Ignorance of it has caused a number of errors which are found in several methods of singing.

It is the configuration given to the pharynx which forms the vowel, as is demonstrated by a reed mouthpiece having a resounding body placed over it; its opening, variable at will, emits the vowels O, A, E, and "close" or "open" timbres.

In the close timbre O is the predominating vowel, whilst A characterises the open timbre.

§ 4.—THEORY OF THE VOICE.

The glottis constitutes the reed and produces sounds of different pitch.

The cavities of the pharynx represent the sonorous tube, whose variation of form modifies infinitely the timbre of the sound emitted by the glottis.

Finally, the lungs and trachea represent the bellows and windpipe, which determine intensity by the strength of the current of air; their own sounds strengthen the sounds produced by the glottis just like a resounding box, and consequently affect the timbre also.

C. EXERCISE.

The vocal organs should act so as not to cause any fatigue or deterioration of their constituting elements.

We have already pointed out how respiration should be effected, relative to the strength and duration of the sound.

Abuse, or exaggeration of a timbre provokes various throat diseases, besides the bad qualities it gives a voice.

If the work of the vocal lips (which determine the pitch of the sound) be prolonged beyond the strength of the individual; or if the contractions are exaggerated (as when one shrieks instead of singing); or if a displacement of the voice takes place, &c.: the vocal organs may become fatigued.

The voice then becomes cracked, or hoarse and guttural, owing to the production of mucous matter.

Therefore, we think that special exercises are indispensable in learning singing; such as exercise of the different muscles active in the respiration, in the placing of the voice, in the attitude, in the configuration of the pharynx; all things which the pupil must master, in order that the mechanism should favour and not fetter the emission of sound.

These exercises all come under the denomination of *Vocal Gymnastics*.

DR. LOUIS MANDL.

ITALIAN TERMS USED TO DEFINE MOVEMENTS AND NUANCES.

The "movement," or time, is the pace or degree of quickness or slowness at which a musical composition should be executed.

The "nuances" are the shades of musical expression, or the greater or less degree of power given to the sounds.

INDICATION OF MOVEMENTS

Grave.	Exceedingly slow and solemn, with gravity and	Allegro vivace.	Lively and brisk.
Gravemente.	severe dignity.	Allegro moderato.	Moderately quick.
Laghissimo.	Extremely slow.	Allegro ma grazioso.	Lively, but gracefully.
Largo.	Slow, and broadly.	Allegretto or	Cheerful, but not so quick as Allegro.
Largo assai.	Quite slow.	All ^{mo} .	
Largo di molto.	Very slow.	Presto.	Fast, quicker than Allegro.
Largo, ma non troppo.	Slow and broadly, but not <i>too</i> slow.	Prestissimo.	Very fast. The quickest degree of speed.
Largamente.	Slowly, fully, with large broad style and expression.	Stretto.	Very rapid.
Larghetto.	At a slow pace, but not quite so slow as <i>Largo</i> .	Tempo a cappella or	In duple time. Two or four minims in each bar.
Lento.	Slow.	Alla cappella.	Ecclesiastical choral music without accompaniment.
Lentamente.	In slow time.	Alla breve.	Expressed in the signature by \textcircled{C} . A direction that the notes should be played or sung in quicker time than usual. Mostly found in movements having four or eight minims in a bar.
Adagio.	Calm and slow.	A battuta.	In strict time, <i>i.e.</i> to return to the original time after there has been a break.
Adagio assai.	Quite calm and slow.	A bene placito.	At pleasure of the performer.
Adagio di molto.	Very calm and slow.	A capriccio.	According to fancy or individual will.
Andante or	Literally, <i>at a walking pace</i> .	Ad libitum (Lat.)	Not in strict time, but at the will of the performer.
And ^{mo} .	Rather slow, but not dragging—easy, graceful, and peaceful.	A piacere.	
Andantino or	Generally interpreted as somewhat quicker than And ^{mo} .		
And ^{mo} .	Andante.		
Allegro or	Joyful, cheerful, in quick lively movement.		
All ^{mo} .			
Allegro di molto.	Exceedingly quick.		
Allegro assai.	A quicker movement than simple Allegro.		

ADDITIONAL TERMS

USED TO QUALIFY MOVEMENTS AND DIFFERENT SHADES OF EXPRESSION.

Abbandonatamente.	Despondingly, with self-abandonment.	Con afflitione.	In a sad manner.
Con abbandono.	Passionately.	Afflitto.	
Con accento or	With emphasis.	Affettuoso.	
Accentato.	Accented.	Affettuosamente.	Lovingly.
Con affanno.		Con affetto.	With pathos.
Affannato.	Mournfully, or in a distressed manner.	Agevole.	Easily and lightly.
Affannoso.		Agevolmente.	

<i>Con agevolezza.</i>	With facility and lightness.	<i>Con delirio</i>	With frenzy.
<i>Con agilità (agile).</i>	With agility and sprightliness.	<i>Delirante.</i>	Excited.
<i>Agitato.</i>	In a restless or agitated manner.	<i>Con disperazione.</i>	With despondency.
<i>Con agitazione.</i>	With agitation.	<i>Con disinvolta.</i>	<i>Con disinvolta.</i> In a free, unfettered, natural manner
<i>Allegramente.</i>	<i>Con allegrezza.</i> With cheerfulness. Joyfully.	<i>Dolce.</i>	
<i>Amabile.</i>	Gentle, tender.	<i>Dolcemente.</i>	With softness and sweetness.
<i>Con amabilità.</i>	With gentleness and tenderness.	<i>Con dolcezza.</i>	
<i>Amaramente.</i>	<i>Con amarezza.</i> With bitterness and sadness.	<i>Dolente.</i>	
<i>Amorevolmente.</i>	<i>Con amorevole.</i> With gentle, tender feeling.	<i>Con dolore.</i>	With sadness.
<i>Amorosamente.</i>	<i>Con amore.</i> Tenderly, lovingly	<i>Doloroso.</i>	
<i>Amoroso.</i>		<i>Dolorosamente.</i>	In a sorrowful, plaintive style.
<i>Con anima.</i>	With animation.	<i>Con duolo.</i>	
<i>Animato.</i>	Lively.	<i>Duro.</i>	
<i>Angoscioso.</i>	<i>Con angoscia.</i> With sorrow. Sorrowfully	<i>Duramente.</i>	With harshness, roughly.
<i>Angosciosamente.</i>		<i>Con durezza.</i>	
<i>Ansioso.</i>	Anxious.	<i>Elegante.</i>	
<i>Con ansietà.</i>	With anxiety.	<i>Elegantamente.</i>	Elegantly, with elegance and grace
<i>Ansiosamente.</i>	Anxiously.	<i>Con eleganza.</i>	
<i>Ardito.</i>	Bold.	<i>Con emozione.</i>	With emotion.
<i>Con arditezza.</i>	With boldness and energy	<i>Con energia.</i>	With energy.
<i>Con ardore.</i>	With ardour.	<i>Energico.</i>	Forcibly.
<i>Con asprezza.</i>	With harshness.	<i>Energicamente.</i>	Energetically.
<i>Aspro.</i>	Harshly.	<i>Con entusiasmo.</i>	With enthusiasm.
<i>Con audacia.</i>	With boldness.	<i>Con enfasi.</i>	
<i>Audace.</i>	Audacious.	<i>Enfaticamente.</i>	With emphasis.
<i>Bellicosamente.</i>	<i>Bellicosamente.</i> In a warlike, martial manner.	<i>Con espressione.</i>	
<i>Con bravura.</i>	With brilliant, showy execution.	<i>Espressivo.</i>	With expression and feeling.
<i>Brillante.</i>	Brilliant, sparkling.	<i>Facile.</i>	Easy.
<i>Brillante assai.</i>	Very brilliant and sparkling.	<i>Con facilità.</i>	With facility, readiness of execution.
<i>Brillantissimo.</i>	As brilliant and sparkling as possible.	<i>Facilmente.</i>	Easily.
<i>Con brio.</i>	With boldness, vigour, and vivacity.	<i>Con fermezza.</i>	With firmness and decision.
<i>Briosco.</i>	Joyfully, forcibly.	<i>Feroce.</i>	Wild, ferocious.
<i>Bruscamente.</i>	Coarsely, roughly.	<i>Con ferocità.</i>	With fierceness.
<i>Brusco.</i>	Coarse, rough.	<i>Con fervore.</i>	With fervour, or fervently.
<i>Buffonescamente.</i>	In a humorous manner.	<i>Fiero.</i>	
<i>Burlescamente.</i>	Jestingly.	<i>Fieramente.</i>	Proudly, boldly, with proud vehemence.
<i>Calmato.</i>	<i>Con calma.</i> Calmed, quieted.	<i>Con fierezza.</i>	
<i>Con calma.</i>	With calmness.	<i>Francamente.</i>	
<i>Con calore.</i>	With warmth.	<i>Con franchezza.</i>	With confidence and freedom.
<i>Caloroso.</i>	Warmly.	<i>Freddamente.</i>	
<i>Celere.</i>	<i>Con celerità.</i> With haste, or speed.	<i>Con freddezza.</i>	Coldly, with indifference.
<i>Chiaramente.</i>	<i>Cniaro.</i> With brightness and clearness.	<i>Con fretta.</i>	With haste.
<i>Con chiarezza.</i>	Clearly, distinctly.	<i>Frettoloso.</i>	
<i>Con civetteria.</i>	In a coquettish manner.	<i>Frettolosamente.</i>	Hurriedly.
<i>Deciso.</i>	<i>Con decisione.</i> In a determined, decided manner.	<i>Con forza.</i>	With force.
<i>Con decisione.</i>	With firmness and determination.	<i>Con fuoco (or foco).</i>	With fire.
<i>Delicato.</i>	<i>Delicatamente.</i> Delicately.	<i>Focoso.</i>	Ardently.
<i>Delicatissimo.</i>	As delicately as possible.	<i>Con furia.</i>	
<i>Con delicatezza.</i>	With delicacy.	<i>Furioso.</i>	With fury.
		<i>Furiosamente.</i>	With extreme energy and vehemence.
		<i>Con galanteria.</i>	
		<i>Galante.</i>	Gracefully, tastefully
		<i>Galantemente.</i>	
		<i>Garbatamente.</i>	
		<i>Con garbo.</i>	With elegant simplicity.
		<i>Garbato.</i>	

Gentile.	Gently, elegantly.
Gentilmente.	Gently, elegantly.
Con gentilezza.	With gentleness.
Giocoso.	
Con gioco.	Playfully.
Gioioso.	Joyously.
Con gioja.	With joyful expression.
Gioviale.	Jovial, pleasant.
Con giozialità.	In a jovial manner.
Con giubilo.	
Giubilante.	With rejoicing. In a jubilant manner.
Con gravità.	With dignity.
Grazioso.	
Graziosamente.	With grace and elegance.
Con grazia.	
Con gusto.	With taste and expression.
Con impeto.	
Impetuoso.	
Impetuosamente.	Impetuously.
Con impetuosità.	With impetuosity.
Con indifferenza.	
Indifferente.	
Indifferentemente.	With unconcern.
Innocente.	
Innocentemente.	Innocently.
Con innocenza.	In an artless, simple manner.
Intrepido.	
Intrepidamente.	Boldly, daringly.
Con intrepidezza.	
Irato.	
Con ira.	With anger.
Con ironia.	With dissimulation.
Ironicamente.	Ironically.
Ironico.	
Languido.	
Languidamente.	Languidly
Con languore.	With languor.
Con larghezza.	In a large broad style.
Leggiero.	
Leggiernente.	With lightness.
Con leggierezza.	
Malinconico.	
Malinconicamente.	With melancholy expression.
Con malinconia.	
Maestoso.	
Maestosamente.	Majestically.
Con maestà.	
Mesto.	Sadly.
Con mestizia.	With sadness.
Misterioso.	
Misteriosamente.	In a mysterious manner.
Con mistero.	
Moderato.	
Moderatamente.	In moderate time.
Con moderazione.	
Con moto.	With spirited movement.
Negligente.	
Negligentemente.	In a careless, negligent manner.
Con negligenza.	
Nobile.	
Nobilmente.	Nobly, grandly.
Con nobiltà.	
Con passione.	Ardently, passionately.
Placido.	
Placidamente.	Quietly, peacefully.
Con placidezza.	With placidity.
Pomposo.	
Pomposamente.	In a pompous manner.
Con pompa.	
Precipitato.	
Precipitatamente.	Hurriedly.
Con precipitazione.	With precipitation, impetuously.
Con precisione.	With exactitude.
Preciso.	
Con prestezza.	With quickness.
Con rabbia.	With wrath.
Rapido.	Rapid.
Rapidamente.	Rapidly.
Con rapidità.	With rapidity.
Riposo.	
Riposatamente.	Reposefully.
Con riposo.	With repose.
Risoluto.	
Risolutamente.	Resolute.
Con risoluzione.	In a resolute manner.
Scherzando.	
Scherzoso.	Playfully, jokingly.
Sdegnoso.	
Sdegnosamente.	Scornfully, disdainfully.
Con sdegno.	
Schierto.	
Schiettamente.	Simply, neatly.
Con schiettezza.	
Sciolti.	
Scioltamente.	Easily.
Con scioltezza.	With freedom.
Semplice.	
Semplicemente.	In an unaffected, artless manner.
Con semplicità.	
Sentimentale.	Tender, romantic, fanciful.
Con sentimento.	With feeling.
Con serietà.	
Serio.	In a grave, serious manner.
Serioso.	
Severo.	
Severamente.	In a severe manner.
Con severità.	
Con slancio.	With eager impetuosity.
Solenne.	
Solennemente.	Solemnly.
Con solennità.	With solemnity.
Sonoro.	Sonorous.
Sonoramente.	Sonorously.
Con sonorità.	With resonance.
Con spirto.	
Spiritosamente.	With spirit and animation.
Spiritoso.	Brisk, lively.

<i>Strepitoso.</i>	Boisterously.	<i>Veemente.</i>	Vehemently. With force.
<i>Strepitosamente.</i>		<i>Con veemenza.</i>	
<i>Con strepito.</i>	In a boisterous manner	<i>Veloce.</i>	Rapid.
<i>Tenero.</i>	Tender, soft, delicately. With tenderness.	<i>Con velocità.</i>	Swiftly.
<i>Teneramente.</i>		<i>Velocemente.</i>	With velocity.
<i>Con tenerezza.</i>		<i>Vigoroso.</i>	Forcible.
<i>Timido.</i>	In a timid manner.	<i>Vigorsamente.</i>	Vigorously.
<i>Timidamente.</i>		<i>Con vigore.</i>	With vigour and boldness.
<i>Con timidezza.</i>		<i>Violento.</i>	Violent.
<i>Timoroso.</i>	Hesitatingly. Timorously.	<i>Violentemente.</i>	Violently, passionately.
<i>Timorosamente.</i>		<i>Con violenza.</i>	With violence.
<i>Con timore.</i>		<i>Vivace.</i>	
<i>Tranquillo.</i>	Tranquil, quiet. With calmness and composure.	<i>Con vivacità.</i>	Briskly, animated.
<i>Tranquillamente.</i>		<i>Vivamente.</i>	With vivacity.
<i>Con tranquillità.</i>		<i>Vivo.</i>	

ITALIAN TERMS

USED TO INDICATE THE DIFFERENT DEGREES OF POWER AND SPEED.

<i>Piano (p. or p°).</i>	Softly.	<i>Forte (f. or for.)</i>	Loud.
<i>Piano assai.</i>	Very softly.	<i>Forte assai.</i>	Very loud.
<i>Pianissimo (pp. pp^{mo}).</i>	Extremely soft.	<i>Fortissimo (ff. or ff^{mo}).</i>	Extremely loud.
<i>pp. or pppp. il più piano possibile.</i>	As softly as possible.	<i>fff.</i>	As loud as possible.
<i>Mezzo-piano (mp.).</i>	Moderately soft.	<i>Mezzo-forte (mf.)</i>	Moderately loud.
<i>Calando (cal^o).</i>		<i>Sforzato (sf.)</i>	Strongly marked.
<i>Decrescendo.</i>	Decreasing the volume of tone.	<i>Sforzando (sfz.)</i>	
<i>Decresc. or Decresc.</i>		<i>Rinforzando (rf. or rfz.)</i>	Increasing the power.
<i>Diminuendo (dim.).</i>	Diminishing the power of sound.	<i>Rinforzato (rinf.)</i>	Strengthening the emphasis.
<i>Rallentando (rall^o).</i>	Gradually diminishing the speed of the movement.	<i>Accellerando (accel.)</i>	Gradually increasing the speed of the
<i>Rallentato.</i>		<i>Accellerato (accel^o).</i>	movement.
<i>Ritardando (ritard^o).</i>	Gradually slackening the time.	<i>Affrettando (affret^o).</i>	Hastening the time.
<i>Ritenuto (riten^o).</i>	Holding back the speed of the movement.	<i>Affrettato.</i>	
<i>Ritenendo.</i>		<i>Stringendo (string^o).</i>	Increasing the speed.
<i>Meno.</i>	Less.	<i>Assai.</i>	Very.
<i>Poco meno.</i>	Somewhat slower.	<i>Crescendo (cres. or cresc.)</i>	Gradually increasing the force of sound
<i>Meno animato.</i>	Less animated.	<i>Crescendo assai.</i>	
<i>Meno forte.</i>	Less loud.	<i>Crescendo molto.</i>	Greatly increasing the force of sound.
<i>Meno mosso.</i>		<i>Incalzando.</i>	Pressing on the time and increasing the tone.
<i>Meno presto.</i>	Less quick.	<i>Marcando.</i>	Marking time or expression.
<i>Meno vivo.</i>		<i>Marcatissimo.</i>	Very marked.
<i>Morendo.</i>	Dying away.	<i>Marcato.</i>	Accented.
<i>Perdendo.</i>	Decreasing the power as much as possible.	<i>Medesimo movimento.</i>	The same movement.
<i>Perdendosi.</i>		<i>Medesimo tempo.</i>	The same time.
<i>Più piano.</i>	More softly.	<i>Molto.</i>	Very, extremely.
<i>Più lento.</i>	More slowly.	<i>Mosso.</i>	At a quick pace.
<i>Raddolcendo.</i>	With gradual softness and sweetness.	<i>Non troppo.</i>	Not too much
<i>Rilasciando.</i>	Relaxing the time.	<i>Piuttosto.</i>	Rather.
<i>Scemando.</i>	Equivalent to dim ^o .	<i>Più.</i>	More.
<i>Slargando.</i>		<i>Più allegro.</i>	Quicker.
<i>Slargato.</i>	Equivalent to rall ^o .	<i>Più forte.</i>	Louder.
<i>Slargandosi.</i>		<i>Più mosso.</i>	At a quicker pace.
<i>Slentando.</i>	Gradually decreasing the speed.	<i>Più presto.</i>	Faster.
<i>Smorzando (smorz.)</i>	Gradually fading away.	<i>Più stretto.</i>	
<i>Smorzato (smorz^o).</i>		<i>Più vivo.</i>	More animated.
<i>Sostenendo (sost^o).</i>	Sustaining the sound, or the speed.	<i>Poco.</i>	A little.
<i>Sostenuto (sost^m).</i>			

Poco animato. Rather animated.
 Poco a poco. Little by little, by degrees.
 Poco più forte. Somewhat louder.
 Poco più animato. Somewhat more animated.
 Quasi. Almost.

Ravvivando (Ravv.) } Reanimating, quickening the time a little
 Ravvivato. }
 Risvegliando. } With increased animation.
 Risvegliato. }

VOCABULARY OF GENERAL TERMS.

Accarezzevole. Caressingly.
 Accompagnamento. } Accompaniment.
 Accomp. or accomp'. }
 Adirato. In an angry manner.
 A due tempi. In common time of two in a bar.
 A due voci. For two voices.
 Affabile. } In a pleasing, or endearing manner.
 Affabilmente. }
 A fior di labbra. Speaking or singing very softly and lightly on the lips.
 Al loco. } In the original place. A term used to annul a previous direction to sing or play an octave higher or lower.
 Loco. }
 All' ottava. } In the octave.
 All' 8^{ma} alta. } In the octave higher.
 All' 8^{ma} bassa. } In the octave lower.
 Al segno. To the sign X.
 A mezza voce. With half the power of the voice.
 Antifona. An anthem.
 Aperto. Open.
 Appassionato. } With passionate expression.
 Appassionatamente. }
 Appoggiando. } Leaning upon
 Appoggiato. } Dwelt on.
 A quattro parti. For four parts.
 A quattro soli. For four soloists.
 A quattro voci. For four voices in harmony.
 Aria. An air for single voice or instrument with accompaniment.
 Arie aggiunte. Interpolated songs.
 Aria buffa. A humorous song, both musically and dramatically.
 Aria cantabile. An air in a graceful and flowing style.
 Aria concertante. An air in concert style for a single voice with some "obbligato" accompaniment.
 Aria d' entrata. The first air allotted to a principal singer on entering the stage in an opera.
 Aria di bravura. An air with florid passages.
 Aria parlante. A declamatory air.
 Arietta, ariettina. A little air, or melody.
 Arioso. In the style of an air.
 Arpeggio. Notes of a chord in imitation of a harp, struck successively and not simultaneously.
 Articolato, bene articolato. Well accented, or pronounced.
 Aspirato, aspirando. Breathing audibly.
 A tempo. In time.
 A tempo comodo. Convenient, easy moderate time.
 —— di Gavotta. In the time of a Gavot.
 —— di Minuetto. In the time of a Minuet.

A tempo giusto. At a moderate and even pace.
 —— ordinario. In ordinary, moderate time.
 —— primo. Original time. Returning to the time first indicated.
 —— rubato. Time irregularly hastened or slackened for the purposes of expression.
 A tre, a tre parti. In three parts.
 A tre soli, a tre voci. For three solo voices.
 Attacca. Commence at once without a pause.
 Attacca subito. Begin at once.
 Ave Maria (Lat.) A hymn to the Virgin.
 A vista or } At sight.
 A prima vista. } At first sight.
 Baccanale. A drinking song, or chorus.
 Ballabile. A piece of dance music.
 Ballata. A short popular song.
 Ballo. A dance, or ball.
 Barcarola. A simple melody in imitation of the songs of the Venetian gondoliers.
 Baritono. A man's voice ranging between a bass and a tenor.
 Basso. The deepest-toned male voice. Also the double bass and the bass part.
 Basso buffo. A comic singer with a bass voice.
 Basso cantante. A baritone voice.
 Battuta. A bar.
 Bemolle. The flat, or accidental known by the sign ♯.
 Ben, bene marcato. Well, clearly marked.
 Ben sostenuto. Well sustained.
 Bequadro. The natural, or accidental known by the sign ♭.
 Bizzarro. Odd, droll.
 Bocca aperta. With open mouth.
 Bocca chiusa. With closed mouth.
 Bocca ridente. With smiling mouth.
 Bolero. A Spanish dance in triple measure, with strongly marked accent.
 Cabaletta. The last quick movement of an operatic air with florid passages.
 Cadenza. As applied to vocal music, a brilliant passage introduced during the progress or at conclusion of the piece.
 Canone, a canone. A movement which after being sung by one part is, after a short rest, taken up by another part, note for note.
 Cantante. A singer.
 Cantare. To sing.
 Cantata. A short musical work for voices and chorus; either secular or sacred.
 Cantatrice. A female singer.

Cantilena. A melody, an air, or "oft-repeated old song."

Canto. The upper voice part in concerted music.

— **ripieno.** Additional soprano chorus-parts.

— **primo.** First soprano.

— **secondo.** Second soprano.

Canzone. A short and lively song.

Canzonetta, Canzoncina. Diminutive of Canzone, a very short song.

Capo, Da capo. } Commencement. A direction to return to the first or other indicated movement.

Da capo al fine. } From the beginning to the sign "Fine."

Da capo al segno. } Repeat from the sign

Capriccio. A composition capricious and irregular in form.

Capriccioso. Whimsical, humorous.

Carezzevole. Caressingly.

Caricato. With exaggerated expression.

Cavatina. An operatic air composed of a Rec^a, a slow and a quick movement.

Chiave. A key, or clef.

Chiesa. Church.

Chiuso. Close.

Coda. An adjunct to the ordinary close of a piece of music.

Colla. With.

Colla voce, colla parte. With the voice, with the principal part.

Comodamente. Easily, quietly.

Comodo. Easy, without haste.

Come. As, like.

Come prima, come sopra. As at first. As above.

Concerto. A concert. A composition for some especial instrument with orchestral accompaniment.

Concitato. Agitated.

Consonante. Consonant.

Consonanza. Consonance.

Contralto. The deepest female voice.

Corale. A hymn or psalm tune.

Coro. Chorus.

Croma. A quaver

Corona. A pause

Da ballo. In dance style.

Da lontano. In the distance.

Dal segno. To the sign (Da Capo).

Da teatro. In theatrical style.

Decima. The interval of the tenth.

Declamato, declamando. In a declamatory style.

Dilettante. Amateur. A lover of art who pursues it as a pastime and not a profession.

Di molto. Very much.

Di nuovo. Again, once more.

Dissonante. Dissonant.

Dissonanza. Dissonance.

Distinto. Clear, distinct.

Dominante. Dominant. The fifth of the scale.

Dopo. After.

Duetto, Duettino. A duet. A little duet.

Due volte. Twice.

Duodecima. The interval of a twelfth.

Eguale. A voci eguali. Equal. Equal voices.

Elegia. Elegy.

Elevato. Exalted.

Emissione (di voce). Emission—production of the voice.

Esatto. Strict, exact.

Estremamente. Extremely.

Fagotto. Bassoon.

Falsetto. Artificial voice, higher than the chest or natural voice.

Fantastico. Fantastically.

Fermata. A pause.

Fermo. Firm, fast.

Fiacco. Weak, weary, faint.

Fiato (in un fiat). Breath (in one breath).

Filar la voce. To prolong a sound, swelling and diminishing by degrees.

Filo di voce. The softest voice possible.

Finale. The last movement of a work; the end of an act or of an opera.

Fine. The end.

Fioriture. Florid passages, embellishments of all kinds.

Flauto. Flute.

Flessibilità. Flexibility.

Frase. Phrase.

Fraseggiare. To phrase.

Fuga. Fugue.

Fugato. In the fugue style.

Fughetta. A short fugue.

Furore. Passionate enthusiasm.

Giga. Jig.

Gradatamente. Gradually.

Il più. The most.

Imitando.—Imitando la voce. Imitatingly—imitating the voice.

Imperioso. Imperiously.

Imponente. Imposingly.

Indeciso. In an undecided manner.

Inno. A hymn.

Inquieto. Restless, agitated.

Insensibile. } Imperceptibly, by degrees.

Insensibilmente. } Imperceptibly, by degrees.

In tempo or a tempo. In time.

Intermezzo. An interlude.

Interruzione (senza). Without pause.

Intervallo. An interval.

Intonare. To sing in tune.

Intonazione. Intonation.

Introduzione. Introduction.

Irresoluto. In an undecided manner.

Istesso (l'istesso tempo or).

Lo stesso tempo.

Lagrimando. Tearfully.

Lamentevole. Mournfully.

Languido

Languidamente. } In a languid manner.

Languendo.

Laringe. Larynx—The organ of voice.

Legando, legato. In a smooth and connected manner.

Legatissimo. Exceedingly smooth.

Legatura. A bind or tie.

Lontano, da lontano. In the distance.

Lusingando.	Caressingly, in a coaxing manner.	Posato.	Quietly.
Luttuosamente.	Mournfully, sadly.	Preghiera.	A prayer.
Maggiore.	Major.	Preludio.	A prelude.
In tuono maggiore.)	In the major key.	Prontamente, pronto.	Readily, quickly
In modo maggiore.)	In the major mode.	Prova.	A rehearsal.
Maniera.	Manner, style.	Puntato.	Detached, pointed.
Marziale.	Martial.	Quarta.	The interval of the fourth.
Melodia.	Melody.	Quartetto.	A composition for four performers.
Messa di voce.	The swelling and diminishing of the sound of the voice upon a holding note.	Quinta.	The interval of the fifth.
Metallo—metallo di voce.	Metal. The ringing quality of the voice.	Quintetto.	A composition for five performers.
Metodo.	Method.	Quieto, Quietamente.	Quiet, quietly.
Minacciando, minaccioso.	In a threatening manner.	Recitando.)	In the manner of a recitative.
Minima.	A minim  .	Recitante.)	In the manner of a recitative.
Minore.	The minor mode.	Recitativo.	Recitative, or musical declamation.
Minuetto.	Minuet.	Recit. accomp.	Accompanied recitative.
Misura.	A bar (a measure).	Replica (con) (senza).	Repetition (with) (without)
Mormorando.	In a gentle, murmuring manner.	Respirazione.	Respiration.
Motetto.	Motett.	Respiro.	A semiquaver rest (a breath).
Motivo.	The subject or theme.	Ridotto.	Arranged from a full score (reduced).
Musica.	Music.	Riduzione.	Arrangement.
Musica di camera.	Chamber music.	Rigore, a rigore di tempo.	Strictness. In strict time.
Musica sacra.	Sacred music.	Rigoroso.	Strictly.
Musica di chiesa.	Church music.	Ripieno.	A part added and only occasionally used to fill up.
Musica di concerto.	Concert music.	Ripresa.	A repeat.
Musica di teatro.	Operatic music.	Risonanza.	Resonance.
Ninna-nanna.	A cradle-song.	Risposta.	A reply or answer to a fugue subject.
Nona.	The interval of the ninth.	Ritmo.	Rhythm.
Nonetto.	A composition for nine performers.	Ritornello.	Interlude.
Nota.	A note.	Rondò.	A composition in which the repetition of the prevailing subject is made prominent.
Nota d' abbellimento.	A grace note—a note of embellishment.	Rotondo.	Round or full with reference to tone.
Nota di passaggio.	A passing note.	Saltarello.	A composition in triple time resembling a Tarantella.
Nota sensibile.	The leading-note, or sub-tonic.	Salterio.	The Psalter or Book of Psalms.
Notturno.	A composition of quiet, elegant, and flowing character.	Salto.	A dance distinguished by leaping, &c. (also an interval).
Nuovo, di.	Again.	Scala.	The scale, or gamut.
Obbligato.	A part in a composition allotted to an instrument, and specially indispensable.	Scena.	A scene. A solo for single voice, dramatically descriptive.
Oppure.	Or.	Scherzo.	A movement in a composition descriptive of humour and merriment.
Ordinario, a tempo ordinario.	Ordinary. At a moderate pace.	Scordato.	Out of tune.
Orecchia musicale.	A musical ear.	Scordatura.	The mis-tuning of an instrument.
Ossia.	Or else.	Scorrendo, scorrevole.	Gliding, flowing.
Ottava.	The interval of the octave.	Seconda.	The interval of the second.
Ottetto.	A composition in eight parts.	Secondando (il canto—la voce).	Following (the voice.)
Parlando, parlante.	(Speaking.) In the style of a recitative.	Secondo.	Second.
Parte, parte cantante.	Part, vocal part.	Seconda volta, seconda parte.	Second time ; second part.
Passaggio.	A passage or phrase.	Segno.	The sign  .
Pastorale.	In pastoral style.	Segue.	Follows, comes after.
Patetico.	In a pathetic manner.	Seguendo, seguente.	Following.
Pausa, lunga pausa.	A rest or pause; a long pause.	Seguenza.	A sequence.
Pesante.	Impressively, weighty.	Semibreve.	Semibreve  .
Pezzo di musica.	A piece of music.	Semicroma.	A semiquaver  .
Piagnendo, piangente.	In a weeping, sobbing manner.	Semiminima.	A crotchet  .
Pieno, piena.)	Full.	Semituono.	A semitone.
A piena orchestra.)	For full orchestra.	Sempre.	Always.
Poggiato.	Dwelt or leant upon.	Sensibile.	Expressive. (Nota sensibile—the leading-note—the major seventh of a scale.)
Portamento.		Senza.	Without.
Portando la voce.)	Slurring, or gliding from one note to another.	Sesta.	The interval of the sixth.

Sestetto.	A composition for six performers.	Terzettino.	A short composition for three performers.
Settima.	The interval of the seventh.	Terzetto.	A composition for three performers.
Settimino.	A composition for seven performers.	Terzina.	A triplet.
Siciliana.	A dance of a pastoral character in $\frac{6}{8}$ or $\frac{12}{8}$ time.	Testo.	The text of a composition.
Simile.	Like. In the same manner.	Tonica.	The key-note, or tonic.
Sincope.	Syncopation.	Trachea.	The windpipe.
Sinfonia.	A composition for orchestra which has several varied movements.	Trillo.	A shake.
Singhiozzo.	} A sob—sobbing.	Tromba.	Trumpet.
Singhiozzando.	}	Trombetta.	A small trumpet.
Smanioso.	Furious with rage.	Troppò (non troppo).	Too much, not too much.
Smorfioso.	Affected, coquettish.	Tuono.	Tone, sound. The interval of the second.
Soave, soavemente.	Agreeably, sweetly.	Tutti.	All. Every performer to take part in the execution of the passage.
Soggetto.	Subject or theme.	Uguale, ugualmente.	Equal; similarly.
Solfeggio.	A vocal exercise in which the notes are sung by the names Do, Re, Mi, Fa, Sol, La, Si. (Sol-faing.)	Un, una, uno.	One.
Solfeggiare.	To practise solfeggi.	Una voce, una volta.	One voice; once.
Solo.	Alone, a piece for one performer.	Undecima.	The interval of the eleventh.
Sopra (come sopra).	Above, before. As before.	Unisono.	In unison.
Soprano.	The highest female, or boy's voice. (Treble.)	Unitamente.	Together.
Sortita.	Vide <i>Aria d' entrata</i> .	Un poco, un pochino, un pochettino.	A little. A very little.
Spirando.	Sighing.	Vacillando, vacillante.	Uncertain, wavering.
Sospiro.	A sigh (also a crotchet rest.)	Variante.	An optional alteration.
Sotto (sotto voce).	Below, under. In an undertone.	Variato.	Changed, altered.
Spartito.	The full score of a musical work.	Variazioni.	Variations.
Spazio.	A space on the stave.	Velata (voce velata).	Veiled. A voice the tone of which is not clear.
Spiccato.	Detached, and distinct.	Verso. { 1 ^{mo} verso. 2 ^{do} verso.}	Verse. { 1 st Verse. 2 ^d Verse.
Squillante.	Ringing, bell-like in tone.	Vezzoso, vezzosamente.	Tender, gracefully.
Staccato.	Detached, light, and of short duration.	Vibrante, vibrato.	Vibrating, tremulous. A tremulous quality of tone.
Stanza.	A strophe.	Vocale.	Belonging to the voice; also a vowel.
Strisciando.	} Gliding, slurring smoothly.	Vocalizzare.	To vocalise.
Strisciato.	}	Vocalizzi.	Vocal exercises; solfeggi.
Stretta.	A final passage, taken quicker than the preceding movement.	Voce.	The voice.
Strofa.	A strophe.	Voce di gola.	A throaty voice.
Subito, Subitamente.	Suddenly, without pause.	Voce di petto.	A chest voice, or lower register of the voice.
Sul, Sull', Sulla.	On, upon.	Voce di testa.	A head voice, or upper register of the voice.
Supplicando.	} In an imploring manner.	Voce sola.	The voice alone, unaccompanied.
Supplichevole.	}	Volata.	A run, a rapid series of notes.
Supplichevolmente.	}	Volta subito (V.S.)	Turn quickly.
Svegliato.	Brisk, lively.	Una volta.	Once.
Tanto; non tanto.	So much, not so much.	Due volte.	Twice.
Teatro.	A theatre.	Prima volta.	First time.
Tema.	Theme or subject.	Seconda volta.	Second time.
Tempo.	Time or measure.		
Tenore.	Tenor voice.		
Terza.	The interval of the third.		

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